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Musical Courier

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DONALD DICKSON

On March 27 Started a 26-Week Series of Saturday Evening Appearances Over the Columbia Broadcasting System

MAY 5, 1943
20 cents

Harmony on the Home Front

NBC Photo

STOKOWSKI CONDUCTS AT THE LAKEHURST, N. J., NAVAL AIR STATION
with the NBC Symphony Orchestra under the auspices of USO-Camp Shows. The concert was to have been led by Arturo Toscanini, whose appearance was postponed owing to his recent illness. Commander D. J. Weintraub of the Naval Station took the baton for The Star-Spangled Banner. The audience of Navy men, Marines and WAVES joined in several songs.

STELLA ROMAN,
Metropolitan Opera soprano, greets the men of Fort Jay Mil tary Band, which accompanied her at the Red Cross Nurs Recruiting Rally, recently held at the Waldorf-Astoria, Ne York. Mrs. August Belmont, Miss Mary Beard and Capta Edward V. Rickenbacker were among the principal speaker

Official U. S. Navy Photograph

GLADYS SWARTHOUT,
"UNOFFICIAL RECRUITER"
for the U. S. Marine Corps Women's Reserve, confers with Maj. Ruth Cheney Streeter, director, on the results of her "pep" talks in behalf of the Marines, talks which have brought many enlistments in the Leathernecks. Capt. Frank Chapman of the Marines is Miss Swarthout's husband.

Base Photographic Section, W. Palm Beach

SOLDIERS HEAR MARGARET SITTIG
at Morrison Field Air Base, West Palm Beach, Fla. The violinist, shown with her father, Frederick V. Sittig at the piano, gave a program at the base hospital at Hendricks Field, Sebring, and a recital in the chapel for officers and men. Miss Sittig recently gave her annual Palm Beach recital at the Everglades Club.

EDGAR SCHOFIELD and
PVT. LOREN WELCH,
baritone, stationed at Camp Kohler, Calif. A pupil of Mr Schofield at his San Francisco studios, Pvt. Welch is continuing his studies while in service. He was a recent soloist at the fiftieth anniversary concert of the Orpheus Club in Oakland.

PAUL WITTGENSTEIN,
noted Viennese artist, plays piano music for the left hand alone before admiring service men and their hostesses at the Stage Door Canteen in New York.

←
WINIFRED HEIDT
and the "ZONATONES,"
soldier quartet at Quarry Heights, Panama Canal Zone, where Miss Heidt recently appeared in the USO-Camp Shows program. The mezzo-soprano, who has made more than 50 appearances recently in the Panama Canal area, was serenaded by the quartet. They are, left to right, Staff Sergt. Orville Morrell; Sergt. Arthur Gentleman; Corp. Albert Werneken, leader; and Sergt. Lawrence Osche.

MUSICAL COURIER

An International Journal, Established 1880

Whole No. 3071 | NEW YORK, MAY 5, 1943 | Vol. CXXVII—No. 9

Eastman School Festival Presents Works of North and South America In Programs Featuring Premieres

Thirteenth Annual Series under Direction of Dr. Howard Hanson Has Broader Scope Than Formerly—Orchestra, Chamber Ensemble, Choral and Ballet Music Heard

By HENRY COWELL

A lot has been said in praise of Dr. Howard Hanson's great annual Festival of American Music in Rochester, but not enough. Those snooty creatures who live in larger cities, and who are too provincial to make a pilgrimage to Rochester at the time of the festival, do not realize how well-chosen the music is, nor how excellently it is played.

Most conductors won't play music, particularly contemporary music, unless they like it. Superficially this seems reasonable. But Hanson has a broader view. He realizes that a comprehensive American Music Festival must embrace every vital creative element in the country, whether he likes it or not. He has very definite tastes, but he includes in the festival programs works both more and less conservative than those he prefers personally.

This is why I say the music is well chosen. During the many years the festival has been held, every important tendency in American music has been represented, with the possible exception of the percussion orchestra.

The music is well played because the vivid enthusiasm of the young orchestra musicians who participate is expertly molded by Dr. Hanson. These youngsters have attained professional standards without giving forth the bored scraping and puffing of old symphonic personnel. And, by much reading through of American scores so that they are familiar with our idiom, they can pit their liking and understanding for it against any overconfident competition. They're good.

Exhaustive Rehearsals

Rehearsal time disclosed that Hanson gets his good results with orchestra by extreme good-nature, plus the ability to be hard if required (Boy, was he tough on the contra-basses!) He rehearsed his own deeply impassioned Nordic Symphony, which is one of the few outstanding works in its idiom to have been written in this country. He rehearsed Domingo Santa Cruz's String Orchestra Pieces, which have magical suave beauty.

(*Please turn to page* 5)

AT THE EASTMAN SCHOOL FESTIVAL OF 1943.

Seated, left to right, Jacques Gordon, Dr. Howard Hanson and Bernard Rogers; standing, Paul White, Herman Genhart, Burrill Phillips, William Bergsma and Frederick Fennell. Below, the Eastman School Senior Symphony Orchestra, with its conductors, Dr. Hanson, left, and Mr. White.

Federation Will Award Prizes

Music Week Radio Programs Scheduled—Composition Winners Announced

Winners of the four $1,000 Biennial Young Artists Awards of the National Federation of Music Clubs will be selected tomorrow night (May 6) from eight contestants who have survived the local, state and semi-final competitions. Judges will be Bruno Walter, Efrem Kurtz, Erich Leinsdorf, George Chavchavadze, Robert Casadesus, Adolf Busch, Bronislaw Huberman, Paul Althouse and Elisabeth Schumann and three concert managers, Lawrence Evans, Charles L. Wagner and A. H. Morton.

The winners will be soloists at the Victory Concert, the following evening at the Hotel Waldorf-Astoria, for the benefit of the Federation's War Service Fund. Dr. Sigmund Spaeth will be master of ceremonies; Dr. John Warren

(*Please turn to page* 8)

Metropolitan Tax Removed by Action Of N. Y. Governor

Dewey's Move Hailed by Sloan, President of Opera Association, as Guarantee "That Future Is Assured"—New Bill Seen as Important Precedent

"Governor Dewey's signature means that the future of the Metropolitan Opera is assured. I doubt very much if we should have been able to continue if this measure had not been signed."

Such was the comment of George A. Sloan, president of the Metropolitan Opera Association, on the action by New York's Governor in exempting that part of the opera house used for performances from New York City real estate taxes. Mr. Sloan said that as a result, "under normal conditions," he expects the Metropolitan will be self-supporting.

Mr. Sloan commented that these taxes have been about $145,000 annually and the new law will reduce this figure to about $110,000.

(*Please turn to page* 13)

Union Dismisses Rodzinski Case

Complete vindication of Dr. Artur Rodzinski's action in recommending that 14 members of New York's Philharmonic-Symphony Society be not reengaged next season resulted when charges against him, filed by Calmen Fleisig, one of those dropped, with Local 802, were withdrawn by Fleisig on April 27.

Previously, the officers of the Local had refused to consider impeachment proceedings against themselves which had been also filed by Mr. Fleisig, a member of the viola section and chairman of the Philharmonic's "shop committee." These alleged that the union officials had been derelict in their duty in not summoning

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May 5, 1943
Sixty-Fourth Year

"Art Can Flourish Only Where Men Are Free" — Roosevelt

President Warmly Praises Toscanini's Benefit Concert for Infantile Paralysis Foundation

President Roosevelt has written a letter thanking Arturo Toscanini and the players of the NBC Symphony Orchestra for their concert in New York on March 24 for the benefit of the National Foundation for Infantile Paralysis. The President said:

"It is with great personal pleasure that I convey my deep appreciation to you and the members of the NBC Symphony Orchestra for your brilliant concert dedicated so generously to the work of the National Foundation for Infantile Paralysis.

"The crippled children for whose sake you gave us an evening of inspiring music shall never forget you. They have derived new hope and courage in their fight for health and happiness.

"The magnificent contributions you have made to the world of music have always been highlighted by your humanitarian and unyielding devotion to the cause of liberty. Like all true artists you have recognized throughout your life that art can flourish only where men are free. Once again your baton has spoken with unmatched eloquence on behalf of the afflicted and oppressed.

"Even while the United Nations are engaged in a momentous struggle to preserve the culture and heritage of the free peoples everywhere, it is heartening to know that our fight against infantile paralysis continues unabated, thanks to such cooperation as you and your fellow-musicians have given."

Toscanini, in his reply to the President, pledged his continued devotion to the cause of liberty, in the following words:

"It was a great privilege and at the same time also a reward for myself and the members of the NBC Symphony Orchestra to be called upon to dedicate our humble work for a humanitarian cause such as the Foundation for Infantile Paralysis.

"Your letter and your words of appreciation have deeply moved our hearts. They came unexpectedly and they were the highest recompense that we could have hoped for. We all send to you our deepest thanks.

"As for myself, I assure you, my dear Mr. President, that I shall continue unabated on the same path that I have trod all my life for the cause of liberty, liberty that, in my opinion, is the only orthodoxy within the limits of which art may express itself and flourish freely—liberty that is the best of all things in the life of man, if it is all one with wisdom and virtue."

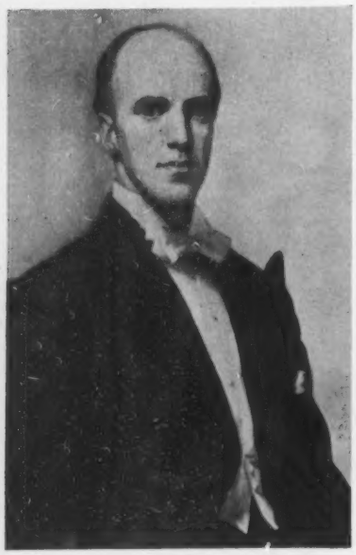

Photo by J. H. Schaefer & Son

REGINALD STEWART,

conductor of the Baltimore Symphony Orchestra, in a portrait by Stanislav Rembski, Baltimore artist. Mr. Stewart, at the concluding concert of the orchestra's first season, was presented with a gift from the 95 players in appreciation of his "unfailing courtesy."

Music in Our Civilization

By SERGE KOUSSEVITZKY

MUSIC IS A DOMINANT NEED of our time. It is a great stimulus for our fighting forces and a great hope for our future.

To realize the full significance of music amidst the profound calamity of the present war, we must glance back into the history of the past.

The effect of wars and revolutions upon the fine arts, and culture in general, has been twofold. Either the arts succumb to extreme materialism, demoralization and decay, or, to the contrary, they herald an epoch of cultural and spiritual rebirth, a release of new thought, new creative forces and a new age in history.

•

Within our generation and memory, we have witnessed a period of excessive materialism and of marked decadence in art as an after-effect of the first World War. Today, with the advent of the second World War, *we are living through a vigorous upswing of cultural forces and consciousness.*

Such periods in history are periods of transition and of regeneration through human suffering and sacrifice, of reconstruction through a moral and spiritual rebirth and through the collapse of a decaying order of life.

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Hordes of unholy forces have attacked, invaded and imperilled our life. As never before do we realize that art and culture are a stronghold against the aggressors and their devastating, demoralizing forces.

As we know, this is a war of the people as much as of the armies, of the artists as much as of the soldiers. Every atom of artistic effort must be mobilized and thrown into action.

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Of all the arts, music is a powerful medium against evil and destruction. It has power to heal, to comfort and inspire.

In these stormy, perilous days, it is the mission of art to protect the fundamental values for which our armies are fighting; to shelter the ennobling, everlasting treasures of art; to maintain the high standard of morale, of culture and thought.

Music is a living and active force which is essential for preserving the burning spirit and the lasting aspirations and ideals.

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We have to fulfill the great and pressing task of carrying the torch of art and inspiration to the battle-front. Millions of men-at-arms need our music. We cannot afford to waste time. The war goes on at a terrifying pace. Not for a day, not for an hour, does bloodshed stop.

We have before us the matchless example of Russia, where art is a mighty weapon in the war.

Artists go to the front, into the heat of the battle, where they witness true heroism and learn to know what is life and death, love and hatred. For those who know supreme love learn also to know profound hatred.

The fighting men despise and hate the merciless, inhuman enemy; they despise him for degenerating from a once cultured people into a slave and follower of a diseased mind and order, for sinking to the low stage of barbarism. They hate him for the cruelty to old and young, to woman and child, to innocent and weak, for the scorched earth, for the suffering of the mounting toll of victims.

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The artist must experience the very depth of human emotion to give an illuminating account of it.

In his work, he must portray the intensity of human misery and endurance; the untold tale of tears and blood. He must arouse patriotic ardor and sacred wrath in the hearts of fighting men. He must inspire deeds of great heroism and valor. This is the mission of the artist today.

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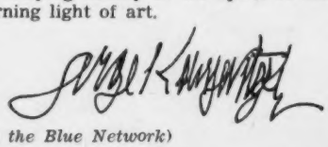
Let us write hymns of freedom and victory; compose marches to vanquish the foe; let us proclaim hatred for despotism and destruction; let us sing the song of love for mankind and *faith in the ageless ideals of independence and democracy.*

Let music become the symbol of the undying beauty of the spirit of man.

Let us conquer darkness with the burning light of art.



(From a recent talk on the Blue Network)

8-Week Lewisohn Stadium Series to Open June 17

An eight-week season, opening on June 17, is planned for the Lewisohn Stadium Concerts this summer in New York, it is announced by Mrs. Charles S. Guggenheimer, chairman. Fritz Reiner, Alexander Smallens and Efrem Kurtz will return as conductors and Morton Gould will make his Stadium debut. Soloists include Artur Rubinstein, pianist, on the opening night; Albert Spalding, violinist; Marporie Lawrence, in her first Stadium appearance, and others. A new stage is to be installed.

Rachmaninoff Will Leaves Estate to Family

The will of the late Sergei Rachmaninoff, entered recently for probate in the New York Surrogate's Court, leaves his entire estate to his widow, with the exception of two parcels of real estate in Dresden, Germany, one of which he bequeathed to his daughter, Mrs. Irina Wolkonsky, who lives in California, and the other to his daughter, Mrs. Tatiana Conus, now in France. Rachmaninoff died in Beverly Hills on March 28.

Boston Symphony And Chorus Give Novel Concert

Works by Brahms, Hugo Wolf and Borodin Enlist Large Vocal Contingent

By JULES WOLFFERS

BOSTON.—The 22nd pair of Symphony concerts listed an unusual program, with six works by five composers, This departure from Dr. Koussevitzky's usual custom was welcome both as a change, and because half the program was devoted to pieces for chorus and orchestra—Song of Destiny, by Brahms; The Fire Rider, by Wolf; and Polovetzian Dances, of Borodin. Choruses of the Cecilia Society and the Apollo Club, excellently trained by Arthur Fiedler, sang very well but with some indistinct enunciation.

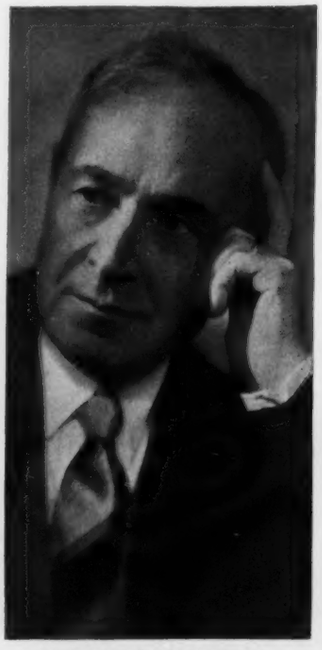
Koussevitzky's dramatic treatment of these interesting works was a veritable triumph. The broadcast portion of the concert included Bach's Third Brandenburg Concerto, with interpolated slow movement; the Brahms Variations on a Theme by Haydn, and Don Juan by Strauss.

The interpretation of these three works approached as close to perfection as can be expected from flesh and blood. The only evidence of human frailty was the inclusion, between the two movements of the Brandenburg, of the Sinfonia from Bach's Christ lag in Todesbanden, certainly too tragic in mood for the "serious good-humor" of the Concerto.

Rachmaninoff's 2nd Symphony

The 21st pair of concerts brough Emma Boynet as piano soloist in Mozart's rarely performed Concerto in E flat (K. 271.) Dr. Koussevitzky repeated Copland's Lincoln Portrait, heard at the previous concert, with Will Geer again an effective diseur. The program opened with Bach and closed with a tribute to Rachmaninoff, Dr. Koussevitzky having changed the program to include the late composer's Symphony No. 2. The closing concerts of the supplementary Monday-

(Please turn to page 10)



SERGE KOUSSEVITZKY,

conductor of the Boston Symphony Orchestra, who writes a ringing defense of the power of music to inspire and aid the warrior in the great struggle of today.

Photo by Michael Caputo

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DAUGHTER ZAMIRA INSPECTS MENUHIN'S CROIX DE LORRAINE

presented to her father by Gen. De Gaulle in appreciation of the violinist's concert in Royal Albert Hall, London, for the aid of the Free French. Mr. Menuhin flew to England on invitation of the British Government and gave seven concerts in London alone, raising more than $100,000 for war relief in three weeks. He returned to the United States by air.

→

WHEELER BECKETT "BESIEGED" AT HUNTER COLLEGE

by members of his audience of junior and senior high school students. The last of his series of three orchestral concerts, sponsored by the William T. Morris Foundation, and presented with the cooperation of the New York City Board of Education, took place on April 29.

Menuhin, Back from Britain, Finds Our Men Music-Hungry

After a month's tour of Great Britain, under the auspices of the British Government, during which he gave eight concerts for war relief, five in aircraft factories, six for the United States armed forces and two for British soldiers, Yehudi Menuhin returned to this country recently, convinced that the American man at war is a different personality, more receptive to the best in music.

A change takes place, Mr. Menuhin stated, when men journey overseas in the armed forces. He gave as his opinion, based on the warmth and seriousness of his reception by American soldiers, that these boys have become "more contemplative, emotional and nostalgic." They are, in fact, "different human beings," and are not satisfied with merely superficial amusements. Mr. Menuhin sums up their greatest need as that of "inspiration."

As a guest of the British Government he was flown to England and back by the R.A.F. ferry command.

In his tour, the American violinist gave benefits, several in London's Albert Hall, which realized a gross sum of about $100,000 for Allied war causes. He contributed his services without charge and said he was glad to do so.

Mr. Menuhin said that, if the United States was supplying lease-lend aid in other forms, it was logical that our musicians should reciprocate the debt they owe to Europe artistically by giving of their art, showing incidentally the "ever-rising standards of music in this country."

Eastman School Features Music of Americas

(*Continued from page* 3)

He rehearsed Camargo Guarnieri's Encantamento and Dansa Selvagem, of stirring rhythm and melting soft melody. He rehearsed Burrill Phillips' Concerto, which is disappointingly hard to understand and to play, and lastly but not leastly, he rehearsed my Tales of Our Countryside. The orchestra played it to a T, and I was very much pleased.

Next time they have this American Music Festival, cancel all your engagements and spend the week in Rochester. You'll be repaid!

Review of Concerts

By STEWART B. SABIN

ROCHESTER, N. Y.—The thirteenth annual Eastman School Festival of American Music, closing its series of five evening performances on April 17, was more catholic in choice of program material and in providing contrasts of periods and styles, and less inclusive of experimental workmanship.

For the first time music by South Americans was included in these festivals and given by Dr. Howard Hanson first place on the program of the opening concert. The Brazilian, Camargo Guarnieri, and the Chilean, Domingo Santa Cruz, were the composers. Guarnieri's pieces were Encantamento, decorous but hardly impressive, and Dansa Brasileira, brief, not routine rhumba and impressive of genuine Brazilian derivation from Spanish forbears. But the unique, sensitive, finely written Inquieto Doloroso of Santa Cruz, with its five-note chromatic descending cadence, was decidedly worth while, not as distinctively South American but for excellent workmanship and taste.

On this same program, played by the Eastman School Senior Symphony, Dr. Hanson conducting, was Burrill Phillips' Concerto for Piano and Orchestra, given its first performance and completed this year while Phillips was occupying a Guggenheim Fellowship. It is provocative, in measure an innovation as to its piano score; it gives the solo instrument constant prominence, and requires a matured and able technic of the soloist. It is harmonically tart but not mannered and is never dull. It had advantageous performance through the capable playing of Sylvia Muehling, a young pianist coming to note, with the orchestra cooperating. This work, with its impression of maturity, purpose and technic to carry conviction, is one of the worth while new compositions brought to attention of late in these festivals.

Another program inclusion, new to Rochester, was Henry Cowell's Tales from Our Countryside, in which the composer was soloist. Audience appeal was unquestionably accentuated by Cowell's "tone cluster" demonstrations, but these were not preventives to an enjoyable if a bit conventional sequence.

Scores for Little Symphony

The Eastman School Little Symphony, Frederick Fennell conductor, in the second concert, offered a program in which three of the four works played were given first performances; these were respectively an Overture by Tommy Goodman, a Symphony for Chamber Orchestra by William Bergsma, who has just won the Columbia University award of the Joseph Bearns Prize, and Kent Kennan's Dance Divertimento. Goodman is an undergraduate student of the Eastman School who came here from study at the Juilliard School in New York. A program note contributed by him states his deep interest in the rhythms of South American music. His piece is naive, little organized, at times bizarre, but in an ingenuous way because of honesty of intention and many clever episodic successes in scoring, the young man may well be watched.

Bergsma's symphony was composed on commission from Town Hall and the instrumentation was prescribed to him; the Rochester premiere was generously permitted by Town Hall. Viewed in the light of this young composers assured handling of material in his Paul Bunyan Suite, his string quartet which won the Columbia University award and other works, the first movement of this symphony, marked "Free moving" was disappointing. It was discursive rather than concise, but the following slow movement, in form a pastorale for five strings, was excellent writing and apt material, and the finale, with swift impulse and firm grasp of progress, was another successful bit of composition. A prescribed instrumentation may have bothered Bergsma in doing what he wanted with his first movement.

Kent Kennan's Dance Divertimento is rather a grouping of two previous compositions with the addition of two new sections. It stems from his Promenade, the short, freshly conceived piece he wrote while in Rome as Prix de Rome winner and played quite frequently here and there by good orchestras. The new movements are an Air de Ballet and Jig, both clever and by motive none too serious. But for second section Kennan inserts a Lament which is borrowed in material from a quintet written some years ago. In itself this is as well written as any of this music but it seemed an intruder in style and content in this suite. Fennell and his men played well throughout the performance. Bergsma himself conducted his symphony.

Works by Older Men

In the third concert, Dr. Hanson utilized the Eastman-Rochester Symphony, which has made the Eastman School RCA Victor record albums for him. This performance was the peak of festival playing and singing achievements. Bloch's sequence Winter-Spring — the first piece of Bloch's music, by the way, that New York heard on the composer's arrival years ago in this country—was revived from a performance in 1925 by the Rochester Philharmonic, the composer conducting. It got a fully sympathetic playing, with excellent realization of its slender grace of form and lyric content.

Sowerby's violin concerto, with Jacques Gordon as soloist, was given a first Rochester performance. Gordon, supplemented by carefully balanced orchestral background, gave an outstanding performance; this concerto was given its first performance by him in 1938 with the Chicago Symphony Orchestra, Rodzinski conducting, at Ravinia. It is a rewriting by Sowerby of an original sketch written in 1913. Sowerby was then under sway of the tuneful imagination found in so much of his music. The present concerto retains the fluid melodiousness of the earlier work. The first movement, as played by Gordon, was charming; so was the second, but it was more of the same thing at slower tempo; lack of contrast somewhat damps the hearer's liking. The last movement, with a cadenza by Gordon, is bravura stuff.

Bernard Rogers' Hymn to a Free France, given a first performance was baffling to hearers; plainly Mr. Rogers was under dramatic compulsion in endeavoring to suggest an ideation of France in sorrow, beaten down by Nazi invasion, a rough march recovering courage, a chorale and proclaiming will to fight,

(*Please turn to page* 22)

PAS DE DEUX

from Through the Looking Glass, by Deems Taylor, as presented by the Biracree Ballet at the Eastman School Festival.

Photo by Paul W. Davis

TWENTY YEARS OF AMERICAN COMPOSERS

By FRIEDE F. ROTHE

Part III

MARION BAUER, who heads the second group of America's composers active between 1920 and 1940, is above all a composer and not merely a woman composer. Her work, which mainly falls into the period of the 'twenties and 'thirties, is characterized by the contemporary dissonant style, although impressionism and romanticism are not remote from her expression. This may be seen in her Fantasia Quasi una Sonata for violin and piano (1928), which has emotional depth, if not a sure direction in form and style.

The Viola Sonata Op. 22 (1935), on the other hand, does not vacillate either in structure or content, its harmonic meaning being altogether interesting and organic. The String Quartet, Op. 20 (1928), shows Miss Bauer in full possession of the style used so convincingly in the later Viola Sonata.

In the early nineteen-twenties, when the medium of jazz fascinated so many European composers, from Stravinsky to Milhaud, it was seized upon by many Americans as a style and expression thought to be particularly intrinsic to themselves. Though this was true enough, it did not prevent the Frenchman, Milhaud, from writing, in his Création du Monde, one of the best pieces of the whole jazz crop. This was possible because jazz is a stylistic and rhythmic idiom which can be utilized by any one who has the feeling for it. It is only a means of expression intrinsic to the American mind, as the European urban popular source is to them; in so far as both are used for effect, and not as material for extension and development, elements which are foreign to its implications.

Jazz Influence Exemplified

Louis Gruenberg was one of those composers who was caught up in this transitional aesthetic, as were several older as well as younger composers. Out of a whole set of jazz compositions dating from this period, only the Jazz Suite for orchestra (1925) achieved a more lasting quality; and more through the expert and inventive instrumentation, as is natural enough, than through its romantic interest. It is this special facility with brilliant instrumental color that makes a longer view of Gruenberg's work possible. The Symphony No. 1 (1926) lacks nothing of formal construction and deftness of orchestration and would be a far better achievement were its material more eventful or inevitable.

The String Quartet (1937) proves Gruenberg a skillful manipulator of any medium: the richness of his string writing is here aided by a more purposeful content. His expert handling of the strings, giving them at times a polyphonic sonority or an impressionistic texture was also seen in the earlier Four Diversions for String Quartet (1930), which are four interesting moods and then are over. This ability for apt delineation finds the composer in a particularly happy medium in works for the stage.

In his children's opera, Jack and the Beanstalk (1930), Gruenberg writes good and appropriately conventional music which is effective at almost every turn. He also set O'Neill's The Emperor Jones for the stage graphically.

LOUIS GRUENBERG

MARION BAUER

Arnold Genthe Photo

EMERSON WHITHORNE

Wallingford Riegger expresses himself so naturally and lyrically in the medium of the twelve-tone system, that those critics who are fearful of the new music, who remain so permanently frightened of its sonorities simply because they have never sat down to become acquainted with the idiom, might well start with him. For Riegger, who began as a conservative, the impact of the new forces held two possibilities: a dispersion of his original gifts through a conflict of contradictions, or a renewal of energies through a long awaited contact with an answering milieu in terms of broader materials. That the latter came to pass may be equally explained by the happy fusion of the subjective with the objective, as by the inward strength of both.

A "12-Tone" Practitioner

The twelve-tone system, in its further development may one day become more amenable to large orchestral design and timbre, but in its present state, the most successful results have been in the mold of the chamber orchestra or chamber ensemble. The Divertissement for Flute, Harp and Cello (1933) is an excellent example. The writing for the three instruments, of a high order, as the melodic line is of a distinguished quality, is woven into a compact and meaningful fabric that is at one with its style and treatment.

This ability to fuse thought with supposedly experimental elements is Riegger's special achievement, and may be seen to advantage in Dichotomy for a chamber orchestra of thirteen instruments (1932) and in Study in Sonority 1927), for ten instruments of a kind, each playing a different part.

A notable example of Riegger's style is the String Quartet (1939), wherein the twelve-tone design is developed with meticulous care and the result is a contrapuntal growth of spontaneous feeling. Riegger has also composed extensively for the dance, but those works are the least of his output, falling into the worst aspect of *Gebrauchsmusik*, that of writing for dance movements already composed.

Mid-Western Horizons

Arthur Shepherd might otherwise be considered a mediocre composer if it were not for an occasional passage in a work, a melodic line or a harmonic effect which does not permit his arbitrary dismissal.

Good workmanship and much sincerity, if not complete fulfillment in the escape from triviality, are characteristic of Horizons (1927), a work utilizing native tunes, and the more original Triptych (1937), for high voice and orchestra.

Versatile Whithorne

Emerson Whithorne belongs in this second group with Shepherd and Gruenberg. Like them, he is a romantic as well as an impressionist, with an earlier period when jazz and native Negro tunes were considered the intrinsic American idiom.

But as it happens, Whithorne's best works are those which were produced at this time: the pictorial urbanity of the suite for orchestra, first written for piano, New York Days and Nights (1923), and the Negro rhythm-oriented Saturday's Child (1926) for tenor, soprano and chamber orchestra. The two symphonies (1929 and 1935), attempts at the absolute, are conventional works of good form and personal lyricism.

The Internationalist Varèse

Edgar Varèse has encountered more objections in being called an American composer than many others who came here in their maturity. This may be entirely justified, but in the light of the acceptance of Ernest Bloch, it can be easily seen that the objections are motivated more by his revolutionary tendencies than by the accident of birth. In reality Varèse was not only tied up with the history of American music in the 'twenties, but was also at the head of its *avant-garde*, influencing the more radical composers to an extent, and pointing out new trends. Essentially, however, Varèse has remained a lone experimenter; not even the boldest of the American composers has attempted to profess a similar style.

To Varèse must go the credit for militantly supporting the new music and particularly the new music of America. It was through the organizations he helped found, the International Composers' Guild in 1922, when the trend was toward internationalism, and the Pan American Association of Composers in 1927, when the tide turned toward an American expression, that men like Ives, Ruggles, Riegger, Cowell and many others, including Latin Americans, were first brought to the fore. It was also largely because a certain group took objection to the methods of the Guild that the League of Composers was formed in 1923, owing its existence thereby indirectly to Varèse.

"Experimentalism" Rampant

The music of Varèse himself is the product of an original experimental mind and the further, perhaps the furthest development of the rhythmical and percussive direction in music begun by Stravinsky. The elemental surge of the rhythmical impulse as a means in itself had long been lost to music during the process of its cultivation.

From Picasso's African period and the Sacre, it was but a step, whether inevitable or not, to recall a force and drive still existing in the music of primitive culture. Though Varèse imparted to his works a contemporary harmonic element, however dissonant, which was impossible to escape, many of his works, Arcanes (1927), Ionization (1931), Equatorial (1937) possess a force which in the concert hall has affected people in a manner similar to the feeling the beating of drums engenders in the jungle.

Varèse's aesthetic, music for sound's sake, demands a large battery of percussive instruments. Ameriques (1921) and Hyperprism each have a battery of sixteen, and in Hyperprism and Intégrales (1924), in the advance to greater objectivity, or actually to non-objectivity, the strings are abandoned. Ionization is entirely scored for percussion instruments.

This emphasis on the dynamic, though insufficient in itself to produce great works, may one day, in a longer perspective, be utilized to great effect in the music of the future. In this respect Varèse is a pioneer in sound in the same sense as James Joyce and Gertrude Stein are in linguistics.

(To be continued)

The third installment of Miss Rothe's survey of the work of fifty American composers active between 1920 and 1940 considers those whom she has designated as "the second generation." Her classification is based on the fact that their birth dates fall within the same decade. The critical estimates express the point of view of the writer, and not necessarily that of this publication. Previous installments appeared in the issues of April 5 and 20.

MARJORIE LAWRENCE HONORED BY 5,000 STUDENTS

in Philadelphia's Northeast H. S. with a "Senate Award" made "in recognition of her splendid contribution to the cultural life of America and as a tribute from the Sons of Northeast to a gallant lady who is so valiantly overcoming a personal misfortune." Left to right, Theodore Rhoads, vice-president of the School Community, making the presentation; Miss Lawrence; Charles A. Yahn, director of assemblies; and Dr. Theodore S. Rowland, principal of the boys' school.

TRAUBEL SEES U. S. LEADERSHIP AS RESPONSIBILITY

VIGNETTES OF HELEN TRAUBEL. Left, in New York home the Metropolitan's American Wagnerian soprano sings a duet with her pet canary, Tannhäuser. At center, Miss Traubel joins the "Knitting for Victory" brigade. At right, she selects concert material for her programs with her accompanist, Coenraad V. Bos.

Photos by Robert Lewis

"While wartime limitations on the international interchange of music and musicians have in one sense been a boon to America's native artists, throwing our country back on its own resources culturally as well as economically and politically, the American-born and American-trained musician faces a graver challenge at this time than ever before."

So says Helen Traubel, the brilliant dramatic soprano from St. Louis, whose triumphs as the Metropolitan Opera's first all-American Isolde since Nordica —and as the first native-born songstress in forty years to essay the three Brünnhildes of the uncut Ring Cycle presentation—have been highlights of a schedule that has found her averaging three public performances a week since mid-October.

Interviewed in New York recently, the Missouri Walküre, whom leading critics from coast to coast have united in acclaiming as "America's high priestess of song" and "one of the greatest dramatic sopranos of all time," pointed out how our country's war-born musical independence has imposed upon American artists the new responsibility of setting their own standards and goals.

"There is a very real danger," Miss Traubel said, "that the sudden opening of seemingly limitless professional opportunities may withdraw emphasis from the need for thorough personal and artistic preparation for achievements of true greatness."

Musical "Assembly-Line" Methods

"We must not think," said the soprano, who herself came up the slow but sure way and attained her present rank among opera's headliners only within very recent memory, "that we can apply the assembly-line methods which have been so successful in turning out weapons for democracy to the production of great music and great musicians. I believe it was Vincent D'Indy who once said, 'To make one's fortune quickly is unquestionably a good thing, but to make an art work quickly is unquestionably a grave fault.'

"In that statement I believe he placed a probing finger on what has too often been a serious weakness in the training and careers of American singers. For while it is true that the 'get-rich-quick' philosophy has been the keynote of American business success, achievements of any lasting merit in the field of music or, for that matter, in any other branch of the fine arts, must be the result of slow and cautious preparation, of constant striving not only for technical perfection but for a deeper and fuller understanding of life and people and the universe."

Quick Fame Sometimes Disastrous

"For a number of years," Miss Traubel recalled, "it has been the vogue to decry the lack of opportunities for American music and American musicians to be publicly heard. It is my opinion, however, that more often the young artist in this country has his potentiality for enduring greatness snuffed out by too many and too frequent chances to step into a spotlighted professional career before he or she is really ready to withstand its rigors and assume its responsibilities. Coming before the public with natural gifts of vocalism, for example, but without a mastery of the secrets of preserving them is simply throwing away insurance for a singing career that will last."

"It is tragic," Miss Traubel commented, "to see promising singers puffed up into quick fame with the certainty of retreating into obscurity after a few seasons, when these young people might, with proper training, have been able to take their places with the heretofore small band of distinguished American singers."

Obligation to Past

Another timely caution offered by Miss Traubel to her fellow Americans in music is that glorying in our new artistic independence as a nation, we must not lose sight of our debt to older civilizations and the lessons they still have to offer us. "This country," she pointed out, "has grown with more astonishing rapidity than any other in the history of mankind, largely because it has been able to build on the accumulated richness of knowledge from many early centuries in other lands. Certainly American music cannot live to itself alone, any more than American commerce and industry could continue forever without imports and exports. But we can be glad that in the new era that will come after this war our artistic as well as our economic and political relationship with other nations can be one of fair exchange rather than of dependence."

Active in War Work

Although this has been Miss Traubel's busiest season, the Metropolitan's great American Wagnerian has found time to contribute generously of her time and effort to the war effort itself. The first opera star to sign up for active duty with the American Women's Voluntary Services, she played a major part in the launching of the AWVS scrap metal drive in New York earlier this season, and shared the profits of her recent New York recital at Carnegie Hall with this organization. She also gave a benefit performance for the American Red Cross with Arturo Toscanini and the New York Philharmonic-Symphony Orchestra, and presented libraries of symphonic records to both the WAACS' and the WAVES' training schools through Armed Forces Master Records, Inc. Wherever possible, too, she has, en route to far-flung concert engagements, taken time to visit many Army camps and naval bases and to sing for service men at canteens.

Incognito Visit to Canteen

A delightful story, in fact, concerns a recent visit to Philadelphia's Stage Door Canteen of an unescorted lady, who introduced herself merely as "Mrs. Helen Bass, a singer," volunteered to entertain the boys, and even after a cheering and whistling ovation had greeted her twenty-minute program, left without ever revealing that she was the same artist who, a day earlier, had been the triumphant soloist with the Philadelphia Orchestra upstairs in the same building. Later, when questioned about her anonymous visit to the Stage Door Canteen, Helen Traubel said simply, "After all, what does it matter who I am? I was just an American girl singing for some American boys."

Gregor Piatigorsky Heard with Philadelphians in Washington

WASHINGTON, D. C.—The Philadelphia Orchestra, Eugene Ormandy conducting, gave a stunning performance at Constitution Hall. The concert opened with a Byrns arrangement of a group of Scarlatti harpsichord sonatas, then continued with Gregor Piatigorsky, cellist, playing the Boccherini Concerto. This charming work was excellently done with particular beauty of tone to the lovely adagio. He also played the Hindemith Cello Concerto ably. Plain-Chant for America, by Katherine Garrison Chapin, music by Wm. Grant Still, had its first performance in Washington. It is a stirring and passionate expression of the fight for freedom, a work of major importance. James Pease gave a sincere and well balanced interpretation of the baritone solo. This unusual concert included also the Ravel Bolero. The Philadelphia Orchestra is under the local management of Constance Snow.

L. E.

N. J. Federation Conference Held in Newark

NEWARK, N. J.—The New Jersey Federation of Music Clubs, Mrs. Lewis J. Howell, president, held its Spring Conference and luncheon at the Robert Treat Hotel in Newark on April 14. The chief address was made by Mrs. Guy P. Gannett, president of the National Federation of Music Clubs, and other formal speakers were Dr. Frederick Schlieder and John H. Jaquish. Mrs. Gannett told of the progress of the N.F.M.C. during the past year and complimented the Jersey clubs on their own advancement. Several young artists who won the recent New Jersey Federation Contests contributed musical numbers, and Walter N. Hewitt and Dr. Warren Erb led special hymns sung by the audience.

Among the guests of honor were Mr. and Mrs. Edgar Stillman Kelley, Mrs. John McClure Chase, Mme. Olga Samaroff-Stokowski, Leonard Liebling, Leon Carson, Edwin Hughes, Mr. and Mrs. Henry Holden Huss, C. M. Tremaine, Marion Bauer, Russel Kingman, Kathryn Meisle, Dr. Frieder Weissmann.

RUSSELL GERHART and PATRICIA TRAVERS at the concert on March 25 of the Altoona Civic Symphony at which the young American violinist was soloist in the Mendelssohn concerto under Mr. Gerhart's direction. The concert concluded the fifteenth season of the orchestra, which this year also has had Abram Chasins, Marita Farell, Benno Rabinof and Lois Bannerman as assisting soloists. A "pop" concert will be added on May 6.

THIS IS RADIO

By ALFRED HUMAN

Let us pause a moment in tribute to the memory of a valiant gentleman, Professor Arthur Lloyd James, unsung hero of international amity.

Prof. James was the linguistic adviser of the British Broadcasting Company, which means he was official arbiter on matters of correct speech for all the speakers and singers. The glens, shires and cities surrendered their burrs, twists and localisms on Prof. James's order. He banished extremes and affectations, laboring always to establish a friendly, universal language.

At one swoop, Prof. James endeared himself to American listeners by making it plain that he did not favor the mannered accent of Oxford as the standard for broadcast speech. Unfortunately, his influence did not extend to one or two of our own American eminent commentators, who still insist on using a debased Oxonian lingo.

Our own President and the Prime Minister have set up standards which must vitally influence communications throughout the English-speaking world. Our own networks have established sensible patterns for clear speech—no slight accomplishment in our broad land of indigenous dialects, from Dodger Brooklynese to Talmage Georgia diction. We recognize these achievements. But, we submit, the late Professor James was truly the pioneer of common-sense, understandable English on the air waves.

We can cite only one of his prodigious feats of reformation, after cautioning you that we speak only on hearsay.

Prior to the James era, so we are told, every announcer would use the traditional English pronunciation of Sawbridgeworth, "Sapser," and he would, of course, pronounce Daventry as "Daintry." Prof. James changed that. We have not as yet learned of his influence on the baffling "Sinjin," and "Chumley."

Prof. James did not have the problem of commercial announcements, the BBC being what it is. We would have gloried in seeing him set to work on certain of our American commercial announcers who are performing such a vast disservice on some of our leading radio programs. Think of what Arthur Lloyd James could have done, for example, for the oleaginous, mellifluous offenders of the English-backwards type.

When some intelligent listeners declare they disapprove of radio they really mean they cannot tolerate the offensive mannerisms and subject manner of a certain species of commercial announcer. Nor can most of us. Confidentially, even the program departments often object to exhibitions by unimaginative sponsors.

May your work continue unabated, James of BBC!

COMMENT & IMPRESSIONS

. . . Toscanini, Horowitz and the players in the NBC Symphony Orchestra set a new record for wartime concerts at Carnegie Hall (WEAF, April 25), when $10,000,000 in war bonds were sold . . . Nor should Tchaikovsky's contribution to the war be overlooked: the Nutcracker Suite and the Piano Concerto . . . Horowitz's monumental playing and refreshing non-sentimentality justified performance of the abused work . . .

One of the duchies of industry is considering sponsorship of the Philharmonic-Symphony . . . Variety is our authority for the story that United States Rubber may sponsor the Nation's oldest orchestra, soon to be conducted by Artur Rodzinski. . . . What makes the report more important is that both CBS and NBC, which previously declined to present the orchestra commercially (probably for the simple reason that no sponsor was visible), are now in the negotiations. . . . Good music, it seems, is gaining recognition as a business as well as a social asset—a point which the princelings of yore always understood. . . .

. . . Speaking of orchestras, bids are being made, we learn, for the services of Wheeler Beckett, the Boston conductor, who has made such a fine impression in his series of symphony concerts with Philharmonic musicians at Hunter College in New York. . . .

When television arrives after the war, the screen on your home set will probably measure 12 x 15 inches, according to Broadcasting. . . . Television will be in black and white, till color transmission becomes feasible. . . . Major stations are quietly developing television plans, but all information at present is taboo for military reasons. . . .

Reply to several queries: No, Parsifal was not broadcast by the Metropolitan this season. . . . Radio is credited with the potency of Tristan, Don Giovanni and The Magic Flute as audience-magnets in Chicago.

. . . Yehudi Menuhin is a sensitive observer as well as an artist, which explains his powerful utterances on his return from appearances in England before American and British soldiers. . . . When a man enters the fighting forces, says Menuhin, he probably becomes a different being, thoughtful, more serious-minded and more receptive to better music. . . . On this basis, the violinist declares, programs need not "play down" to the soldier audience. . . .

Al Hauser Photo

LUCILLE MANNERS BETROTHED

to Sergt. William J. Walker, stationed in Atlantic City, N. J., with the Army Air Corps. Miss Manners is the soprano star of the Friday night Cities Service program. Sergt. Walker is a member of the Ruppert family.

Blue Network Offers Music Week Features

President Mark Woods of the Blue Network is giving its coast-to-coast facilities to the broadcasting of five outstanding events in National Music Week.

Keynoting the series of broadcasts was the radio premiere, on May 4, of Emerson Meyers' winning composition in the chamber music contest of the National Federation of Music Clubs.

Another important feature will be on May 7, when the vocalist winner of the Federation award is presented. Also to be heard will be the Victory Chorus of 300 voices under the direction of Dr. John Warren Erb, national choral chairman of the Federation.

On May 2, Mrs. Guy P. Gannett, president of the Federation, spoke during the presentation of Stars from the Blue, featuring Wilbur Evans, baritone, and Josephine Houston, soprano. The usual half-hour program was extended to one hour in honor of the occasion, and Walter Preston, and chorus, also were heard. Joseph Stopak conducted.

A special broadcast of the St. Dunstan's School Choir was given on May 3, and on May 6, a Latin American program will be given by the glee club of John Fremont High School of Los Angeles, Cal.

Balogh in Contemporary Series

Twenty-one compositions by 15 contemporary composers are being presented in a series of five broadcasts by Erno Balogh, pianist, over WQXR this month. Mr. Balogh, who has appeared on all major networks, started his series on May 2 and will conclude on May 30. Although most of the composers are known, Mr. Balogh is presenting some numbers that are not often played. Among the composers represented are six Americans and six Latin-Americans and three by Bartok, Prokofieff and Pittaluga, now a resident of New York. The opening program held the first performance of a set of three Informalities by Burrill Phillips, a Guggenheim fellowship winner. In addition to the Phillips opus and some of his own, Mr. Balogh will give hearings to numbers by Copland, Fuleihan, Lieberson, Beryl Rubinstein, Mignone, Villa-Lobos, Vianna, Lecuona, Fernandez and Netto.

N. F. M. C. Events

(Continued from page 3)

Erb will conduct the chorus of 300 and James Melton, Metropolitan Opera tenor, will be assisting soloist.

The presentation of the $1,000 checks will be made by Dr. Walter Damrosch, Mrs. Lytle Hull and Edward Johnson. The instrumentalist adjudged outstanding will also receive the Schubert Memorial Award entitling him to two appearances each as soloist with the Philadelphia and Boston orchestras.

Lauris Steere, former pupil of Ernst Krenek, and Bernard Goldstein, student at Boston University College of Music, were named co-winners in the first Student Composition Contest of the Federation. Announcement was made by Marion Bauer, national chairman of the contest. Miss Steere submitted a composition for piano and viola and Mr. Goldstein Three Fugues for String Orchestra. Awards of $50 each will be presented and at the next biennial in 1945, the prize-winning works will be heard on Student Day. Miss Bauer also announced that $25 checks will be given to Leo Kraft, Queens College student, for his Sonatina for Violin and Piano and to Philip N. Tregger, for his Allegro for Two Violins and Cello. Bernard Wagenaar, Wallingford Riegger and Henry Cowell were the judges.

Photo by De Bellis, N. Y.

NORA
CONKLIN
CONTRALTO

"A Very Great Artist"

"Following 'Adieu Forets' from Tschaikowsky's 'Jeanne d'Arc,' she sang 'O Don Fatale' from Verdi's 'Don Carlos.' It was here that her voice completely captured the audience, and that she displayed a dramatic ability that matched the *exquisite tones of her voice*. Her low, rich voice was evident throughout the long, low passages of this aria, and she showed careful and intelligent phrasing which was visible throughout the entire program."

—The Kingston Whig-Standard, Ont., Can., March 9, 1943

". . . all proved that here was *a very great artist* . . . has a phenomenal tone and a terrific power. Her tone is pure and smooth at both extremes of its range. Her voice is pure contralto. Her control and technique is firm, yet relaxed."

—Queen's University Journal, Kingston, Ont., Can., Mar. 9, 1943

CONCERT MANAGEMENT ANNIE FRIEDBERG, 251 W. 57th St., N. Y.

Bach Scores World Premiered on Radio

Canadian Chain Offers Five Rare Harpsichord Works with Wanda Landowska

TORONTO.—Five harpsichord concertos by Carl Philipp Emmanuel Bach have finally had their world premieres, just 229 years to the day after his birth. And it remained for the radio, and more particularly the Canadian Broadcasting Corporation, to present them with Wanda Landowska as the interpretive artist.

How they were brought to light resembles the oft-told story of the discovery of a Stradivarius violin in a junk shop; but it was in reality in a pile of old home furnishings, given to the Salvation Army for disposal, that these priceless scores were found by a music lover. Her name is given only as "Mrs. Brown" but she was fond of listening to music and when the depot to which she was assigned received the furniture and other impedimenta of a Toronto family, some 25 years ago, she took the yellowed bundle of music home with her. Her curiosity aroused, she visited Toronto musicians, conductors, players and music shops as well as collectors and booksellers, but no one was interested.

Discovered after Long Interval

Finally, one bookseller was persuaded to take the manuscripts on consignment but would not buy them outright. In the course of events, they came into the possession of another musician and once more made the rounds without result. The collector even wrote to England, stating he had manuscripts of C. P. E. Bach, whose name appeared on the title page and written in a strange set of clefs which he was unable to play.

About nine years ago, Adolph Koldofsky, Toronto violinist, heard the story and started to locate the manuscripts. After a three-year search, he found them and the musician-book collector who had them in his possession expressed himself as glad to get rid of them. Koldofsky set to work to establish their authenticity and found musicians little interested because no one could believe that such music had ever reached North America. Visiting New York, Koldofsky found a copy of the Bach Year Book in which was reproduced the catalogue compiled by Johanna Maria Bach, wife of J. S. Bach's distinguished son, after the latter's death.

Only seven copies of this reproduction are reported in existence, all of them in occupied Europe. Koldofsky found listed twelve of the 14 manuscripts which he had in his possession. In the New York Public Library, another catalogue listed seven of the concertos. Mme. Landowska, after study of the manuscripts, identified them as the work of C. P. E. Bach.

Two are not recorded anywhere. One has been published and two others had been performed by Mme. Landowska from copies of the originals made by one of Bach's pupils.

But five, as far as available records disclose, had never been played in public from the time they were written. Mme. Landowska, in a series over CBC last month played the five and the two which she managed to save when she was forced to flee the Nazis in 1941 when they invaded France. The seven are: G minor (1754); G minor (1740); C minor (1739); A major (1741); F major (1744); G major (1745); D major (1745).

JOSEPH A. WHITMORE.

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NIKOLAI LOPATNIKOFF

Lopatnikoff Wins Cleveland Prize

Gains Orchestra's $1,000 25th Anniversary Award—David Holden Second

CLEVELAND.—Nikolai Lopatnikoff has been awarded the $1,000 prize offered by the Musical Arts Association for a work in honor of the Cleveland Orchestra's 25th anniversary, for his score, entitled Opus Sinfonicum, Thomas L. Sidlo, president of the Association, has announced. Honorable mention went to David Holden for his Rhapsody, Say, Paw! Both works will be performed by the orchestra with Arturo Toscanini as guest conductor, at the anniversary concerts in Severance Hall on Dec. 9 and 11.

Submitted in the contest were 151 scores. The award was made possible by Mr. and Mrs. E. J. Kulas, trustees of the Association. Judges included Artur Rodzinski; Arthur Shepherd, of Western Reserve University; Albert Riemenschneider, of Baldwin-Wallace Conservatory; F. Karl Grossman, of Cleveland College, and Normand Lockwood, of Oberlin College.

Mr. Lopatnikoff was born in Russia in 1903, received his musical education at the Leningrad Conservatory and in Helsingfors, studied in Germany and lived in London before coming to the United States in April, 1939. He served for a time as a European correspondent for the Musical Courier. He now lives in New York and teaches composition at the Hartt Musical Foundation, Hartford, Conn. Several of his works have been performed by the Boston Symphony, and a Symphony under Hans Lange with the New York Philharmonic.

Dr. Serge Koussevitsky conducted a repeat performance this season of Mr. Lopatnikoff's Violin Concerto with Richard Burgin as soloist. His Sinfonietta, heard last season at the festival of the International Society for Contemporary Music, was also performed this year by Koussevitzky. It was premiered by Howard Barlow and the CBS Orchestra on a League of Composers program.

David Holden, who received honorable mention, was born in White Plains, N. Y. He is a graduate of Harvard, a pupil in composition there of Walter Piston and Aaron Copland, and at the Juilliard Graduate School under Bernard Wagenaar. He is a conductor and instructor in theory and composition at the Boston Conservatory of Music.

The Cleveland Orchestra, with Erich Leinsdorf as its new conductor, will again have a 28-week season next year, opening on Oct. 7. The schedule for the season will include 20 pairs of symphony concerts on Thursday and Saturday evenings in Severance Hall and the usual series of Twilight Concerts, Children's programs, Popular events in Cleveland Public Auditorium, and the regular tours in the Middle West, Eastern and Southeastern States.

Pledge $50,000 For Opera in Manhattan

New York City to Sponsor Mecca Hall Music Season

With about $50,000 received in pledges, according to those directing the venture, plans are stated to be proceeding for instituting a year-round musical season in the Mecca Auditorium, New York.

According to Newbold Morris, President of the City Council, who is chairman of the committee in charge, various subcommittees are at work and details are expected to be announced in time for the opening in the fall. It is planned to devote the summer to making renovations in the building, taken over by the city for unpaid taxes.

Mr. Morris, beyond stating that he expected ultimate support to come "from the great mass of people who are enjoying increased pay because of the war," would not reveal details of the proposed venture.

It was learned that a membership corporation is being set up which will elect a board of directors, that, in turn, will engage an impresario. A permanent symphony orchestra, opera company and ballet ensemble, is contemplated and provision is being made also for dramatic productions during the season. A studio may also be provided for WNYC and arrangements are being made for a music school to be located in the structure. Private studios for teachers are also planned.

No competition with the Metropolitan Opera is anticipated because the schedule will provide for dramatic productions during that company's season. A tour for the orchestra which will have a regular conductor and numerous guests also is projected.

"Both labor and capital are co-operating," said Mr. Morris in emphasizing that the city itself, except for making the building available, will not be financially interested.

The first proposal to lease the structure to private individuals brought bids from four sources. These were rejected, it was said, because they were not considered "advantageous to the city."

Segovia to Return Next Season

Andres Segovia, Spanish guitarist, makes his first tour of the United States next season since 1938, it is announced by S. Hurok. Beginning in the fall, Segovia will appear in recital and also as soloist with orchestras. He has been residing in Buenos Aires and concertizing in Central and South America. In November he gives a series of three New York Town Hall recitals.

Chavchavadze Plans Tour

George Chavchavadze, pianist, begins his next season by touring in California. He will also be heard in the East and Middle West.

Aurora Mauro-Cottone Wins Brooklyn Institute Prize

Aurora Mauro-Cottone, young pianist, has been awarded the Brooklyn Institute of Arts and Sciences prize of $500 and an appearance next season in its Major Concert Series. She will be heard on Dec. 21, the fourth event in the series. Miss Mauro-Cottone was selected by three music critics as the "outstanding artist" among 11 singers and instrumentalists who participated in the 1942-43 American Artists Series.

THE DANCE: Creating Numbers of Atmospheric Appeal Requires Varied Methods

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

A few years ago it would have been a toss-up whether the name of Simone Michelle would be billed as pianist or dancer. Until the age of fourteen, the young artist was seriously concentrating on a pianist's career, and as one of the Cortot pupils at the École Normale de Musique in Paris a bright future was predicted for her. But she was just as interested in the dance, and the necessity for making an eventual choice between the two was a cause for much unhappy vacillation.

Fate, however, took the decision out of her hands, in the form of an arm ailment that for a time prevented piano practice. With perhaps a sense of relief, the young Parisienne shifted permanently to the dance. Soon the ailment disappeared, but not her career.

In 1937 she went to England to study under Kurt Jooss at the Jooss-Leeder School, and after three years of intensive work was awarded a teacher's certificate. It was at that time that the sturdy Britishers were suffering from Hitler's attempted air blitz, and many harrowing experiences were experienced by the dancer until passage for the United States was secured.

3 Ways of Creating Dances

Once settled in New York, Miss Michelle continued her study of the various techniques, also creating many dances of her own. The latter have been performed in her annual New York recitals.

As a choreographer, her methods are simple and direct. In her own words, "I have three ways of creating a dance. The first is abstract, where I have no other idea than to express through movement and space the impression that a certain piece of music awakens in me. The second way is less abstract. I have a definite idea that I want to express. In that case I must find the music which will support me in carrying out the mood of the story. You see, it is jsut opposite from the other, where the music suggests the idea. Here the idea suggests the music."

The third method? "In that I sometimes decide on a character dance which has a definite style and steps—as, for example, a mazurka, or sarabande, or gavotte. Of course, it is up to me to create the design and also new steps faithful to the original style."

And was that, Miss Michelle was asked, the hardest part of the choreographic process?

"Not at all," she said quickly. "When the design is finished, work really begins for the final result must be a complete unity of dance, music and costume. I am only satisfied when I have succeeded in moving people, whether it be dramatically or in a gayer and lighter mood."

SIMONE MICHELLE as she appears offstage and in two of her original interpretations.

Photographs by Max Raymer, N. Y.

Ballet Theatre Revives Stravinsky's Apollo

Entirely rewarding was the Easter Sunday evening presentation of the Ballet Theatre at the Metropolitan, given before an immense holiday throng. The response to the engagement of the company exceeded all expectations, so that an extra week is being added, by the discerning Hurok management, extending the run until May 9. It is a cause for real joy that the New York public has developed enough lovers of ballet to make such numerous performances possible and profitable.

George Balanchine's choreography in Apollo (formerly known as Apollon Musagète), underlaid with Stravinsky's music, and conducted masterfully by the latter, was the outstanding event of the Easter Sunday evening program. The sensitive and fanciful Balanchine is at his best in this classical scenario, so beautifully conceived and carried out, with *décor* and lighting a model of taste. In the title role, André Eglevsky captures the eye and the imagination with personality, poses and movements of grace and virility. Vera Zorina is essentially in her province as Terpsichore, a role in which the humanized element is less emphasized than abstract classicism. A word of credit, too, for Rosella Hightower and Nora Kaye, whose Muses had attractive aspect and sinuous loveliness. Romeo and Juliet, and Bluebeard, formed the rest of the program, with Hugh Laing and enticing Alicia Markova as the lovers and Antony Tudor enacting Tybalt. The new Tudor ballet, when shown in complete form, impressed by many moments of rare loveliness and originality.

In Bluebeard there were some new principals, Maria Karnilova as the Sixth Wife, making a seductive picture; Richard Reed assuming the role of Prince Sapphire most cleverly; and Michael Kidd giving highly comical character to the Spanish swain. Anton Dolin was his usual whimsical self as Bluebeard. Anton Dorati did excellent conducting in the Romeo and Bluebeard works.

De Falla's Three Cornered Hat came back on April 26, the thrice popular Argentinita and Massine doing the marital pair, and receiving deserved tornadoes of applause. Stravinsky again led his Petruchka, but this time with Vera Zorina as a lithe and charming Ballerina. Princess Aurora ended the bill, and once more delighted with its poetical dancing and colorful costuming.

Alicia Markova shone effulgently in Giselle on April 27, and partnering brilliantly were Nora Kaye and Anton Dolin, the three making the occasion one of perfect terpsichorean art. The ensemble too was in top form. Sheer endless ovations and curtain calls testified to the rapturous favor of the audience. Other items on the evening's bill were Leonide Massine's Capriccio Espagnol, and Agnes De Mille's Three Virgins and a Devil, the two choreographers appearing in their own productions and thereby making them doubly eventful.

Peggy V. Taylor in Hand Dance

Peggy V. Taylor returned to Carnegie Chamber Music Hall on April 9 and again presented her fascinating program of hand dances. There were some new numbers, aand those which were repeated were even more interesting on second observation.

Miss Taylor's vocabulary of hand movement appears inexhaustible. With her musical sensitivity, feeling for design, and dramatic intensity, she has created a program which holds her audience completely absorbed.

She may be telling the story of two birds, one of which is killed by a snake, a gossiping old woman, or just a study in abstract movement. Whatever the subject may be, there is always clarity and directness. Frank H. Verses was the cooperative accompanist.

Bruhs Mero in Characterizations

Bruhs Mero gave a program of Dance Characterizations at the New York Times Hall on April 24, assisted by Gean Harwood, composer-pianist, who provided several of the musical backgrounds, and William Utley, singer. The program was stronger in conception than in actual realization, including quite a few interesting and provocative numbers. The most ambitious was Three Unrelated Tragic Episodes, styled excerpts from a dance-drama Awake and Speak. The last of these, That We May Live, was accompanied by well-written lines voiced by a narrator expressing the hopes of man for a more secure future.

* * *

The Ballet Russe de Monte Carlo gave its second USO-Camp Show on April 16 at Fort Hancock. The program was even more elaborate than the Fort Monmouth performance. Franz Allers conducted.

Huapala, assisted by Maud Knowles, Helen Duroska and Mari Yenny, presented a program of Hawaiian dances and music in honor of the Kungsholm Reunion on April 17 at the Hotel Pennsylvania.

La Meri's "Intime Recital" series are becoming so popular that she has been compelled to give repeat programs on the following Wednesdays. Dr. Lin Yutang was the guest of honor on April 27.

Boston Symphony Plays for Forces

(*Continued from page* 4)

Tuesday series, and the final Youth Concert, given by Symphony members under the direction of Wheeler Beckett, rounded out the absorbing and varied symphonic schedule.

While keeping up its regular concert season, the Symphony has found time to give many war benefits. No fewer than 26 such programs have been donated for various purposes and in special concerts for service men. The money raised must mount well up into six figures, possibly seven if War Bonds and Stamp drives are included.

Other Programs

In the field of chamber music, Busch and Serkin were heard at Jordan Hall in their second concert here this season. A capacity audience was enthusiastic.

In lighter vein, John Kirby, his orchestra, Ella Fitzgerald, and many assisting artists gave a jazz recital at Symphony Hall to aid the Russian War Relief.

Other events included concerts presented by Wellesley College, Boston University College of Music, the Boston Society of Early Music, the Music Lovers' Club, and various other groups.

Boris Goldovsky was responsible for some stimulating piano music at a private recital for members of the Harvard Musical Association.

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SPARTANBURG FESTIVAL STAGES OPERA

SPARTANBURG, S. C.—The Spartanburg Music Festival carried on this year despite war-time difficulties. Four programs were presented in Twitchell Auditorium of Converse College, the highlight being Gluck's Orpheus under the direction of Ernst Bacon, dean, and Radiana Pazmor of the School of Music faculty. Miss Pazmor, who coached the production, also sang the title role.

The opening program featured chamber music. Claire Harper, violinist; Rohini Coomara, cellist; and Lionel Nowak, pianist, were heard in the B major trio, No. 1, of Brahms. Elizabeth Reynolds, 16-year-old violinist of Charlotte, N. C., was guest artist in a group by Bach, Francoeur-Kreisler and Dinicu-Heifetz. Edwin Gerschefski, acting dean, Pfc. J. D. Oliver and Pvt. Louis Boehm played N. Irving Hyatt's Fantasy Variations for clarinet, French horn and piano. Messrs. Bacon and Nowak presented the former's two-piano number, Sourwood Hens. The Brahms Liebeslieder waltzes, arranged for a vocal double quartet, was the final number under the direction of John M. Lewis. Ina Gerschefski and Dorothy Horner Colvin were the pianists.

The second night brought the opera. In addition to Miss Pazmor, the cast included Marcia Wyche and Allene Broyhill, members of the school of music chorus. Mr. Nowak was assistant conductor; Henrietta Greenhood in charge of the dances; Hazel Abbott stage designer and director, and Mrs. E. M. Gwathmey in charge of costumes.

On Saturday night the orchestra and chorus gave a joint program. Mr. Nowak conducted the Spartanburg Symphony Orchestra in Schubert's Unfinished Symphony and a Mendelssohn piano concerto, the latter with Mr. Gerschefski.

Mr. Bacon was the expert conductor for Bach's Cantata, No. 11, Praise Our God in All His Splendor. Soloists were Hannah Walker, soprano; Byrd Austell Thompson, contralto; Simpson F. Cannon, tenor; and Maury Pearson, baritone.

The concluding concert on Sunday afternoon was given by students of the School of Music. Elena Irish, pianist, played Mozart's C minor Fantasia; Hannah Walker, soprano, sang the Adieu forets aria from Tchaikovsky's Jeanne d'Arc. Marcia Parrish, pianist, contributed a scherzo by Tchaikovsky and Kathleen Farnsworth, cellist, was heard in a Saint-Saëns number. Mitzi Spring, pianist, played Chopin's C minor Nocturne. Allene Broyhill, the Amor in the Gluck opera, sang Il va venir from Halevy's La Juive. Celeste Humphreys, pianist, played Griffes' Fountain of Acqua Paola and Christine Varnedoe, organist, the Bach C minor prelude and fugue. Alta Scott, contralto, sang Moussorgsky's Buxom Matron. Bessie Rice, pianist, in the final number, played the Cesar Franck Variations Symphoniques. S. N.

SCENE FROM GLUCK'S ORPHEUS

as presented at the Spartanburg Music Festival at Converse College on April 16. Left to right, Marcia Wyche (Eurydice); Allene Broyhill (Amor) and Radiana Pazmor (Orpheus).

Boosey & Hawkes Gain World Rights to Strauss Works

Boosey & Hawkes, Ltd., of London has acquired, as of March 31, 1943, world rights (with the sole exception of pre-Hitler Germany and Portugal) of the Otto Fuerstner, Ltd., London catalogue.

The catalogue contains, according to an announcement by Boosey & Hawkes, Inc., of New York, sole selling agents, "among many other important copyrights, the operas and ballets by Richard Strauss, his most celebrated songs" and other compositions by this composer. It includes Der Rosenkavalier, Elektra and Salome, among his operas, songs such as Freundliche Vision, "and many other works," which will now be controlled by Boosey & Hawkes.

The details were arranged with Otto Fuerstner, according to the Boosey announcement, who transferred his business from Berlin to London in 1934.

Defauw to Launch 8th Ravinia Festival

CHICAGO.—Désiré Defauw, Belgian conductor, who has just been appointed to the conductorship of the Chicago Symphony, will open the eighth season of the Ravinia Music Festival, June 29. The schedule of concerts will follow that of recent years, with programs on Tuesday, Thursday and Saturday evenings and Sunday afternoons.

The management has engaged six guest conductors, each directing the orchestra for a week. In all probability George Szell will occupy the podium during the second week. Announcement will soon be made of the other conductors and soloists engaged for the six weeks' season.

Because of their success in the last two seasons, the Budapest String Quartet has been contracted again to play a series of chamber music concerts during the seventh week.

Mrs. Louis Eckstein, widow of the man who for many years was the director and president of the Ravinia Opera Company, has again donated the beautiful sylvian park for these concerts.

Changes in Musicians Emergency Fund Announced

Because of a "reduced wartime budget," the Musicians Emergency Fund has abandoned the administration of relief "for the duration," according to Yolanda Mero-Irion, executive director. Mrs. Irion said the announcement does not mean the organization is going out of business. Efforts will be directed, she explains, to providing music lessons for the armed forces and giving concerts in East Coast naval bases. The Fund will continue to endeavor to secure employment for musicians but will discontinue the grants for rent, hospitalization and other purposes.

Barbirolli Named Conductor of Hallé Orchestra

John Barbirolli on July 1 takes up his duties as the sixth permanent conductor of the Hallé Orchestra of Manchester, second oldest English orchestra. An all-year season of some 200 concerts in Manchester and the North of England is contemplated. Barbirolli will conduct the majority of the concerts and select guest and assistant conductors for the ensemble.

Marjorie Lawrence Opens War Bond Tour

Starting what is expected to be a two-year tour in the interest of War Bond sales, Marjorie Lawrence, Metropolitan Opera soprano, was soloist at the Bataan Day ceremonies at the Brooklyn Museum, Miss Lawrance sang the Battle Hymn of the Republic with the Westminster Choir under the direction of Dr. John Finlay Williamson and Robert Stolz' Freedom Rings with Paul Meyer as accompanist.

The ceremonies opened an art exhibit of original drawings of posters to be used in connection with the bond sales. Admission was by the purchase of bonds with the buyer of a $5,000 bond entitled to be listed as a patron. The exhibit will tour and Miss Lawrance will go with it, making appearances when her operatic and concert engagements permit.

On the Brooklyn program, broadcast over the Atlantic Coast Network, were: Mrs. Henry Morgenthau, Jr., chairman of the national committee of honorary patrons; Lt. Anne Agnes Bornatitus, U.S.N., a nurse who served on Corregidor; Maj. Gen. Basilio Valdes, a member of Gen. MacArthur's staff and secretary of national defense of the Commonwealth of the Philippines; John Kieran, columnist; Mrs. Samuel Levin, mother of the late Sergt. Meyer Levin, A.A.F.; Paul Muni, actor; and Edward C. Blum, chairman of the Brooklyn Institute of Arts and Sciences.

Toledo Applauds Artur Rubinstein and Ballet Theatre

TOLEDO, O.—Artur Rubinstein stirred a large audience in the Peristyle with an interesting and generous piano recital.

As an extra event in the Peristyle series the concert-goers had a great treat on March 10 when the Ballet Theatre, under the management of S. Hurok, presented Gala Performance, Pas de Quatre and Bluebeard, the last giving opportunity for the company of 58 to exhibit their superior training and noteworthy ensemble.

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PAN AMERICA

Lavish Bills Are Prepared For Opera Season at Teatro Colon

By JORGE M. WHITE

BUENOS AIRES.—The forthcoming Colon Opera season promises to keep up to the high level which has become traditional in this theatre. However, the number of singers coming from abroad and the list of novelties and regular repertoire announced are comparatively slimmer than formerly, due to transportation difficulties and the prevailing world conditions.

The list of interpreters is headed by Fritz Busch, Hector Panizza, Albert Wolff, Ferrucio Calusio and Juan Jose Castro as conductors. The vocal roster includes the names of Mmes. Rose Bampton, Helen Traubel and Jarmila Novotna (both the latter in Argentine debuts). Rose Pauly, Marcelle Denya, Lidja Kinderman, Hilde Reggiani, Marie de Benedictis, Amanda Cetera, Olga Chevaline, Sara Menkes, Clara Oyuela, Dora Pockorny, Delia Rigal, Consuelo Ramos, Nelly Rubens, Sara Cesar, Yolanda di Sabato, Ema Brizzio, Zaira Negroni and Sofia Mendoza and Messrs. Lauritz Melchior, Bruno Landi, Raoul Jobin, Kurt Baum, Leonard Warren, Herbert Janssen, Norman Cordon, Pedro Mirassou, Martial Singher, Victor Damiani, Alvaro Bandini, Carlos Giusti, Virgilio Tagliavini, Humberto di Toto, Renato Cesari, Angel Mattiello, Marcelo Orizar, Carlos Feller and Juan Zanini.

Gluck's Armide will have its first Colon performance besides an Argentine work not yet selected. The regular repertoire further comprises Falstaff, Traviata, Boheme, Werther, Marouf, Pagliacci, Rigoletto, Tristan and Isolde, Götterdämmerung, Elektra, and Fidelio. The stage managers are, as formerly, Dr. Otto Erhardt and Josef Gielen, and Hector Basaldua continues in charge of the scenic direction.

The ballet performances will have unusual brilliancy, as all the leading figures of de Basil's Ballet Russe have been engaged to join the regular Colon Ballet Corps. Colonel de Basil himself is to be in charge of the direction of the whole ensemble, which is to appear in the operas when required or in all-ballet programs, with Serge Grigorieff and Michel Borovski as regisseurs and Vania Psota as choreographer and ballet-master.

Concerts Open

The Colon series was successfully launched with a concert conducted by Fritz Busch. The program included Wagner's Faust Overture and excerpts from Siegfried with Lidja Kinderman and Martial Singher as soloists and Beethoven's Fourth and Fifth Symphonies.

The following concert, led by Albert Wolff on April 13, featured the local debut of the French pianist Daniel Ericourt, who performed concertos by Liszt and Ravel. The program also listed works by Rimsky-Korsakoff and Paul Dukas.

Subsequently on Palm Sunday, Busch conducted a devotional performance of Bach's Passion according to St. Matthew with the magnificent co-operation of the ensembles, chorus and orchestra, but an uneven group of soloists. The text was sung in Spanish.

Further concerts are to be conducted by Juan José Castro with Magda Tagliafero as piano soloist and by Ferrucio Calusio and Panizza.

Lomas Artist Exchange Plan Suspends for Duration

Elaine M. Lomas, of Westport, Conn., has announced that she has suspended her work in international exchange for music soloists for the duration. Miss Lomas recently arranged for an Argentine artist to come to this country after the war. This would be in completion of an exchange which in 1941 resulted in her presenting the violinist Giuseppe Cusimano, in Buenos Aires. Miss Lomas also has arranged the exchange of artists between cities in this country.

Mary Bran, Coast Manager, to Visit New York

HOLLYWOOD—Mary Bran, who directs her own artist bureau here, will visit New York City this month to engage artists for a series of concerts which she will present in the 1943-4 season on the West Coast. Miss Bran also will contact artists for a festival of Russian music and dance which she will offer in August in the Greek Theatre in Griffith Park, Los Angeles.

During her visit to the East, Miss Bran will seek new talent for the motion picture field as well as for concert engagements.

Shura Cherkassky will give a recital at the Ebell Club in Los Angeles this month under Bran management.

N. N.

MARISA REGULES,
concert pianist, who has been called "Ambassadress of Good Will from South America," playing South American music for Irving Caesar, Broadway song writer, librettist and producer.

Worcester Festival Opens Contest for Young Artists

WORCESTER, MASS.—Another contest for New England musicians, under 25 years of age, will be conducted under the auspices of the Worcester Music Festival. Winners will be heard at the festival which opens on Oct. 3 with Albert Stoessel conducting the festival orchestra. The competition will be held on June 4 and is open to vocalists, string players and pianists. Instrumentalists are required to play a concerto and singers to present an operatic aria. N. S.

Photo by Machacek Studios

RUDOLF FIRKUSNY and MARK BICHURIN, right, discuss the Czechoslovakian pianist's tour of 53 engagements in Central and South America under Mr. Bichurin's direction. The latter, former manager of the Czech Philharmonic Orchestra in Prague, managed Firkusny's European tours and was invited by Bernardo Iriberri and Ernesto de Quesada to direct this trip under the management of the Metropolitan Musical Bureau. Firkusny plays 4 programs in Rio; 4 in Buenos Aires, one being with the National Symphony, Fritz Busch conducting; 4 in Montevideo; 3 at Santiago, Chile; and others in La Plata, Santa Fe, Mendoza and other Argentinian cities; in La Paz, Bolivia; Sao Palo and Pelotas, Brazil; and in the Dominican Republic, Puerto Rico and Mexico. The Dvorak concerto, works of Martinu, and by North and South American composers will be programmed.

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GRAINGER SEES WORLD RECORDS ARCHIVE VITAL TO GAIN RACIAL UNDERSTANDING

By RUSSELL KERR

The Grainger Museum in the University of Melbourne, founded by Percy Grainger, as a home for documents relating to all phases of composition by masters all over the world, has been in danger!

As the Japanese hordes crept closer to the Australian mainland, in those grave days before General Douglas MacArthur aided in organizing the defense of that continent, there were times when it seemed as if the rich contents of the museum would have to be moved inland and hidden.

"Indeed," said Mr. Grainger in a recent chat in the offices of the Musical Courier, "I had foreseen such an emergency, I have made photostat copies of all its contents, keeping one at my home in White Plains, another in Seattle. So we were prepared for any contingency!

"The museum, as I had occasion to tell Courier readers some years ago when it was planned, is designed to show how compositions came about. It includes many MSS. and letters to and from composers about their works—6,000 letters from Scandinavian musicians alone, including Grieg, works of Arnold Bax, Vaughan Williams, Cyril Scott, John Alden Carpenter and others, sometimes showing several versions of the same composition.

"I have had this project in mind for some forty years. It would be very useful to have exact evidence on composers' ways of working, the influences on them, and the like. It would be helpful to correct the sort of loose statements and generalizations that are repeated from one reference work to another, such as 'Debussy owes his inspiration to Russian music,' or 'Gershwin was influenced by Negro music.' I should like to get verifications of these matters, and from the composers themselves."

Photo by Morse

PERCY GRAINGER

Toward National Feeling in Music

Mr. Grainger, who in World War I trained bandmasters in the U. S. Army, was about to make a tour of Army Camps under USO auspices in the intervals of his active concert season. He said he felt strongly that "since we spend so much time and money on music-making, it ought to mean more to us than just entertainment.

"Especially, in the present period of world struggle, it ought to be closely linked in the minds of the American people with their own national feelings. Americans should feel a thrill of pride when they hear really eloquent works of the United States. I feel that quite a few compositions express this spirit as well as Grieg does that of Norway."

Mr. Grainger gave as examples the late Rubin Goldmark's Gettysburg Requiem; John Alden Carpenter's Song of Faith for chorus and orchestra; Roy Harris' American Creed, for orchestra; and The Seventh Realm, a quintet for strings and piano, by Arthur Fickénsher, the last of which he thought "most important of all."

Distrusting Our Judgments

"Since the English-speaking races retired from serious music-making for about 200 years," Mr. Grainger went on, with a smile, "they don't seem to feel so secure in their judgments about music. They are inclined to be over-conservative and parochial. They are very much concerned that they shall recognize Beethoven when they hear him, but they are uncertain about new music. In fact they don't think of music at all as an expression of racial feeling.

"Grieg's music expresses national aims in a symbolic way, rather than directly. So some of our music—not necessarily the most obvious patriotic airs — enshrines our country's spirit. An American in a foreign land hearing Carry Me Back to Ole Virginny would probably feel that it summed up the United States for him.

"Most people regard music as a sort of cosmopolitan artistic exercise. That would be splendid if it really included all climes and ages. But it usually means only about four or five countries on the Continent of Europe—leaving out Scandinavia, Britain, Holland and so forth."

Proposes International Music Society

Mr. Grainger has in mind another project of considerable scope and significance—the formation of an International Music Society to give all the peoples of the world a chance to hear one another's music. Regarding the United States Government project to broadcast our own and other United Nations' music in recordings throughout the world via the Office of War Information, he believes that is a step in the right direction.

"Records can make an excellent beginning," he said. "For instance, the music of many races is only superficially known. If we had complete archives of this sort, composers could use authentic themes of the periods portrayed. For the general public it is important to know what rare native instruments are like, and how the natives play on them."

Sees Growth of Virtuosity

Mr. Grainger said that the last two years of his musical work had been the "most satisfactory of his whole life." That, he explained, was because he found such a remarkable new generation of young musicians, trained in the schools, who could think in terms of music, and play even complicated examples. They tackle with ease some of his more original scoring. He has some rare examples of pre-Bach instrumental works, the scores given to him by the late Arnold Dolmetsch.

"Because these young musicians in the schools had also been trained in a cappella choral singing, they found no difficulty in playing them," he related. "I also found that when I had been asked several years ago to write a piece for a band convention, the school musicians on whom I tried it out had no trouble with it, whereas at the professional meeting, we had to omit two movements!"

Mr. Grainger recently heard for the first time a work of his written in 1904, The Lads of Wamphray, based on an old Scottish border ballad, which was given by the Madison, Wis., Civic Chorus and Orchestra under Dr. Sigfrid Prager.

He was planning in April to appear at Stephens College, in Missouri, when he was to conduct his Youthful Suite with the Burrall Symphony directed by James Adair. He has also written a novel Random Round, scored for 2 guitars, 3 voices, strings, winds, ukulele and xylophone, a sort of "study in improvisation."

"Each instrument may come in during any measure in a particular section," he related. "The style is somewhat as in the old-time round."

This summer he will conduct at Interlochen, Mich., Music Camp a new work of his entitled The Power of Rome and the Christian Heart.

During the last season, the pianist-composer has appeared as soloist and conductor with the National Symphony of Washington, D. C., under Kindler; the Cincinnati Symphony, under Goossens; the Cleveland Orchestra, with Ringwall; the Toronto Symphony, under Erno Rapee, guest; the El Paso Symphony, led by H. Arthur Browne; the Amarillo Symphony, under Robert Louis Barron, and the Springfield, Mo., Orchestra under Robinson, in addition to the appearances noted above and numerous recital engagements.

"But most important, in the American scene," he concluded, "I find the new tendency we might call 'decentralization', by which music is taking its rightful role in many cities and using the talents of the new generation trained to think in terms of music."

New Tax Exemption "Saves" Metropolitan

(*Continued from page 3*)

Mr. Sloan said that the company depends upon the income from its annual tour to offset the New York deficit. He pointed out that this year, with the loss of some out-of town engagements, it will be impossible to close the books without a deficit. But when these visits are resumed, he expects the company to be able to function practically on a self-sustaining basis.

Plans are under way for a return visit next year to Chicago and Cleveland, where the company enjoyed considerable success this season.

Dewey Lauds Opera as Morale Force

In approving the bill, Governor Dewey said that the Metropolitan "is unique in the life of the nation." It has become, he said, "the leading opera organization as well as the refuge and almost sole trustee of opera in the world. It is difficult to determine which benefits more from the other, the city from the opera or the opera from the city, so great is the contribution of this organization."

Governor Dewey said that, through its broadcasts, the Metropolitan "offers ever-widening opportunities for musical appreciation to the people of this country. It has brought to an end the ancient rule that American singers must go abroad to acquire standing. It has become a centre in which great singers are educated, developed and introduced to the world. It has long since lost its ancient reputation as a place solely for the social gathering of the *elite* and is now available to all the people, both directly and through the radio."

La Guardia Opposed Measure

Mayor La Guardia, estimating that the city would lose about $160,000 annually in taxes said, "I could be most generous if I could spend the other fellow's money that way. What I could do for art if I could spend the state's money," he exclaimed.

The Mayor has opposed efforts to secure the tax exemption for the company. On March 31, he wrote Gov. Dewey, asking him to veto the measure. Last year he had won the then Gov. Herbert Lehman to his side when the Legislature passed the bill. Gov. Lehman vetoed the measure.

(*Please turn to page 23*)

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TRAVERS
VARNAY

CHICAGO

By RENÉ DEVRIES

CHICAGO.—The fifty-second season of the Chicago Symphony Orchestra came to a close April 28 with Hans Lange conducting the final concerts. Mr. Lange has grown immeasurably in the esteem of the patrons through the solidity of his ideas and his unassuming manner at the podium. Two Chicago "firsts" were listed on the concluding program—Poot's overture Joyeuse and a Villa-Lobos Toccata, The Little Train to Caipara. Both novelties added pleasurable moments to a concert that featured Brahms Symphony No. 1 and the Respighi symphonic poem, The Pines of Rome and proved one of the most interesting and best played of the entire series.

Nelson Leads Marshall Field Chorus

Wartime vicissitudes have not affected the enthusiasm of the Marshall Field & Company Choral Society, which carries on, singing nobly notwithstanding the loss of many of its members to the armed forces. At its annual spring concert in Orchestra Hall, the mixed choir was heard in songs of South American countries and a group of Ukrainian, Russian and other Slavic ballads under the eloquent baton of Edgar Nelson. He understands the voice and gets from an amateur group tonal effects of beauty either in ethereal pianissimo or in stentorian forte.

The choristers were assisted by Bidu Sayao in the Bach-Gounod Ave Maria. The Brazilian soprano of the Metropolitan Opera also made a hit with each of her solos and had to respond to the demand of the public by adding many extras to the printed list.

Rudolph Reuter in Recital

Presented by Impresario Bertha Ott in recital recently in Fullerton Hall, Rudolph Reuter rewarded his innumerable admirers by piano playing of high order. Opening his well-built program with a Bach-Saint Saëns Bourrée, Mr. Reuter showed himself a thorough Bach interpreter in his performance of the Partita in G. A Schubert Scherzo was deftly handled; likewise a Schumann Novelette and his Symphonic Etudes, which climaxed the first group. Reuter's way with the Brahms Intermezzi, Op. 119 and 118, could well serve as model for he revealed a luminosity generally missed, besides an impeccable technique and erudition. A group of Chopin and compositions by Tcherepnine, Villa-Lobos, Fauré and Dohnanyi had in him an admirable executant. The recitalgiver won ovations throughout the concert—an outstanding event of the current season.

Vronsky and Babin in Concert

The Allied Arts Corporation has been fortunate in its choice of soloists this year. At each concert under its auspices the Civic Opera House or Orchestra Hall has been filled with delighted and enthusiastic patrons. That was again the case when Vitya Vronsky and Victor Babin played a duo-recital at Orchestra Hall. The noted artists have few, if any, peers in their field, and their splendid performance commanded not only respect and admiration, but necessitated the addition of many extras.

All-Children's Grand Opera in Elijah

Leave it to Zerline Muhlmann Metzger to go off the beaten path to cultivate the taste of the young in grand opera! Her latest creation, the all Children's Grand Opera, an educational, non-profit organization, was launched successfully with a performance of Elijah, dramatized and sung with religious fervor by youngsters ranging from 6 to 17 years of age, with their mentor and director at the piano, in Curtis Hall recently.

Czerwonky Conducts DePaul Symphony

The DePaul University Symphony Orchestra has lost to the Army several of its most efficient members in the last few months, but within this short time the ensemble has grown to a new high under the guidance of Richard Czerwonky, a disciplinarian *par excellence* and a leader capable of commanding respect. In its concert at Thorne Hall recently, this fine ensemble not only responded well to its conductor but put into its work real musicianship and understanding. The same program was repeated for the Chicago Service Men's Center at the Auditorium Theatre, where the men royally feted Conductor Czerwonky, his orchestra and soloists.

Virginia Pemberton in Canada

Following appearances in concert throughout the Middle West, Virginia Pemberton has fulfilled return engagements in Montreal, with the Columbia Grand Opera Company, singing Violetta and Tosca.

Ava Comin Case Visits Chicago

No visitor has been more welcome at this office than Ava Comin Case, president of Mu Phi Epsilon, when she spent a few days here in behalf of the sorority. Mrs. Case is an inspiration to all who come in contact with her. She speaks, breathes and lives for her sorority and puts into her actions much enthusiasm and persuasion.

John MacDonald in Oratorios

Considered by many to be Chicago's leading bass-baritone, John MacDonald is called upon to fill more dates annually. On May 2 he sang the title role in Elijah with the Chicago Euterpean Oratorio Chorus and the bass role in Brahms Requiem at Emporia, Kan., the following day.

Blenda Sterner in Debut Recital

Heniot Levy has launched many advanced students in public recitals. The latest of his pianists to win recognition is Blenda Sterner, who presented a very ambitious program at Kimball Hall, filled to its doors with exuberant well-wishers.

Bertha Ott Presents Recitalist

Well established artists as well as newcomers galore have been presented by Bertha Ott in practically all of our halls and theatres through the year. When Thaddeus Kozuch appeared in recital at Kimball Hall he, too, had the benefits of this judicious manager, resulting in a large gathering.

American Conservatory Notes

The final voice contest for appearance at the Commencement concert will be held in the recital hall, on Saturday afternoon, May 8, followed by the final violin contest. The final contest for pianists will be held on May 15.

Louis Rousseau, tenor, assisted by two of his pupils, Betty Jeffries and Renée Brevune, sopranos, appeared in a television broadcast to England and France on April 14. Miss Jeffries also sang a group of solos at the April 12 meeting of LeCercle Français. Gladys Reid, another pupil of Mr. Rousseau, was soprano soloist in a concert performance of The Man Without a Country, by Walter Damrosch, in Curtiss Hall.

Ruth Becker, piano pupil of Mona Redman, and Herbert Butler, violoncello pupil of Lois Colburn, were presented in recital in the American Conservatory recital hall on April 21.

Irene Priesman, contralto, and Cornelia Anzaldua, soprano, from the La-Berge-Goodwin studios, were presented in a joint program at the American Conservatory on April 27.

Clark Sees Negro Music Inspiration to Composers

SALT LAKE CITY.—Edgar Rogie Clark, composer and educator, is now director of the USO Club here. He formerly was director of music at Fort Valley (Ga.) State College and the Harlem Recreational Centre in New York. Mr. Clark, a member of the Association of Negro Musicians and the Association of Music Teachers in Negro Schools, believes that American composers have not realized the potentiality of Negro folk music. He states that the "Negro's folk themes are far from exhausted" and that many noted composers, from Dvorak to contemporary writers, have turned to this reservoir.

"The white and the Negro composer," he states, "need not imitate the French, German or English schools; they need only go to these truly American melodies. They have already been used to the extent that they are recognized by the world and the sooner the American composer realizes that his true expression and art lies in this music, the earlier we shall have a distinctively American national art."

Dayton Hears Opera Series Presented by De Pace

DAYTON, OHIO.—Five performances of opera were presented in Memorial Hall, from April 28 to May 2, under the artistic direction of Michael De Pace. Miriam Rosenthal and Associates sponsored the productions which included Faust, Barber of Seville, La Boheme and Rigoletto. Fausto Cleva conducted and Armando Agnini was stage manager.

Members of the casts included Vivian Della Chiesa, Marjory Hess, Dorothy Kirsten, Doris Marinelli, Thelma Votipka, Raoul Jobin, Nino Martini, Charles Kullman, Jan Peerce, Igor Gorin, Carlo Morelli, Robert Weede, Nicola Moscona, Lorenzo Alvary and others. N. S.

Service Men Hear Vernelij

Nord Vernelij sang for the Service men at Camp Lee, Va., on March 27 and at Fort Belvoir, in the same state, on March 28.

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American Conservatory of Music Announces Summer Master School

Leading Instructors to Be Present—Three Consecutive Summer Sessions Starting May 13—Normal Classes in Children's Musical Training and Public School Music Instruction Featured

CHICAGO. — With a list of distinguished teachers, lecturers and recitalists, the American Conservatory announces its curriculum for the summer of 1943. There will be three consecutive sessions of six weeks each—the first to start May 13, the second or principal session extending from June 24 to Aug. 4, and the third from Aug. 5 to Sept. 15. Under the direction of the officers of the Conservatory—John R. Hattstaedt, president, and Charles J. Haake, dean of the college—the facilities of the Conservatory will be expanded and new courses offered. Examinations for a limited number of free and partial scholarships will take place on June 22 and 23, immediately preceding the opening of the main summer term.

The American Conservatory's Summer Master school has achieved a nation-wide reputation. Scores of students and teachers from all sections of the country, in past sessions, have been regular attendants. To these the advantages of a summer session make a special appeal, offering the privileges of obtaining fresh viewpoints, together with the opportunity to earn additional credits toward degrees, or meet the requirements of state accrediting boards and associations.

The American Conservatory of Music is a member of the National Association of Schools of Music and its requirements for degrees are based on those of the Association.

In the piano department, Heniot Levy, Rudolph Reuter, Allen Spencer, Edward Collins, Kurt Wanieck, Louise Robyn, Earl Blair, Mabel Osmer, Gordon Campbell, Edwin Gemmer, Jeanne Boyd and others will be available for private lessons and to conduct repertoire teachers' classes. The vocal department will include Theodore Harrison, Charles La Berge, Elaine De Sellem, Louis Rousseau; in violin, John Weicher, Herbert Butler, Scott Willits; Edmund Kurtz and Lois Colburn in cello; and Margaret Sweeney in the harp department. The organists, Mr. Van Dusen, Dr. Herbert E. Hyde and Mr. Eigenschenk are to be available for private organ lessons, and special courses in church and concert organ will be given by Mr. Van Dusen and other teachers.

Public School Music and Normal Classes

The public school music department will offer most intensive courses, especially during the major summer session. The instructors in the department include Clarence Dissinger, Ann Trimingham and Henry Sopkin.

One of the features of the summer session is to be the normal class in Children's Musical Training under the direction of Louise Robyn. In these normal classes all problems, methods of private and class instruction and materials to be used will be fully discussed and demonstrated.

Class Piano Methods

Intensive courses in Class Piano Methods for public schools (Oxford Piano Course) are to be given by Gail Martin Haake and assistants. The Oxford Course is used in the public schools of Chicago, Cleveland, New York and other principal cities. A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint, composition and orchestration are being offered by John Palmer, Leo Sowerby, Jeanne Boyd, Stella Roberts and others.

The Dramatic Art courses, directed by Louise K. Willhour and Louise Suess Mitchell, will lead to certificates and diplomas.

Series of Recitals Announced

A series of artist faculty recitals at the Conservatory Recital Hall has been announced for the summer term. Among the members of the faculty, the following will take part: Edward Collins, Heniot Levy, Rudolph Reuter, Elsie Alexander and Mae Doelling Schmidt, pianists; Josephine Swinney, Louis Rousseau and B. Fred Wise, vocalists; Adele Modjeska, violinist; and Lois Colburn, cellist. Students attending the summer session will be admitted to the concerts free of charge.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed—within the new limitations of space imposed by war conditions.

New York — May 5, 1943 — No. 3071

Music Voices Mankind's Appeal

The power of music and its faithful practitioners to help in the struggle for the Four Freedoms—the vast arming of the United Nations and the aid and feeding of the oppressed in other lands—is well exemplified in the recent benefit concerts. It is appropriate to speak of this matter while America raises sixteen billions in its Second War Loan.

The great service contributed by outstanding personalities of the musical world in the marshalling of funds is unexampled. In this respect, the story must again be of Toscanini in particular—whose remarkable Carnegie Hall concert with the NBC Symphony Orchestra, and with Horowitz as soloist, on Easter raised the record sum of some ten million dollars in War Bonds. This was possible because the admissions, all paid in advance, were scaled from $25 to $50,000—probably the world's most "expensive" concert. The fund was augmented by the public sale of Toscanini's MS. arrangement of The Star-Spangled Banner, made for inclusion in The Hymn of the Nations, by Verdi, which the maestro broadcast some months ago in a concert with this orchestra.

Elsewhere in this issue appear the stirring words of President Roosevelt, in a personal letter of thanks to Toscanini for his aid to the benefit for paralysis victims. The Chief Executive stresses the fact that art can flourish only where men are free.

•

Not even the most case-hardened pragmatist would fail to see that art, and in particular music, is playing a crucial role in the present struggle.

Music has been invoked as perhaps the most powerful and searching voice to reach the conscience of mankind, and the response is as ready as it will ever be to this master invoker of the best and deepest instincts.

Serge Koussevitzky's able apostrophe to the "burning power of art," published in this issue, sums up the matter superbly.

• • •

The Federation Meets

The powerful adjunct which the radio forms to our great musical apparatus throughout America is illustrated by the events taking place this year in Music Week.

The National Federation of Music Clubs, numbering many thousands of members in the U. S. and Canada, had to cancel its usual plans for a biennial convention this year, because of the restrictions on mass travel, and its officers are meeting instead in New York for a modified series of business sessions. The festival of American music, always a feature of these events, has been rearranged so that its concerts are taking place over the three chief American radio networks.

There is much that is prophetic in this arrangement, for it foretells a day when perhaps all conventions will have their sessions communicated to the farthest parts of the country for the benefit of those who cannot attend.

•

In any case, the American Music Festival, Wartime Version, yields nothing in interest or novelty, with its prize awards, solo auditions and addresses, to the events of former years.

Details of the sessions are to be found in the news sections of this issue.

A wartime meeting is this—tailored to the new brisk pattern of 1943, but rich in possibilities for service.

The Musical Courier extends its heartiest welcome to those club officials and musicians in other fields who are visiting New York.

MUSICAL MEMORIES

From the Musical Courier's Files

BEFORE WORLD WAR I

a group outside the Metropolitan Opera House included, left to right, J. Ferulli, C. Strakosch, John Brown, Eva Didur, Enrico Caruso, Olga Didur, and William Thorner.

Rodzinski Vindicated

(*Continued from page 3*)

Dr. Rodzinski for trial on the Fleisig charges against him. A trial date, May 6, was set, but Fleisig's withdrawal obviated any further action.

Both orchestra personnel and management are now planning for the summer season at the Lewisohn Stadium opening in June. It is expected that with the exception of Mishel Piastro, concertmaster and assistant conductor in the regular season, all of the men dropped will be engaged for the summer work, as they have been in the past.

Mr. Piastro has been engaged to conduct three Sunday concerts next month from Toronto for the Canadian Broadcasting Commission. John Corigliano, assistant concertmaster in the winter season, always acts as concertmaster in the Stadium season and has been engaged in this capacity again. Whether Leonard Rose, who, it was reported from Cleveland, comes to the Philharmonic next winter to replace Joseph Emonts at the first cello desk, will play during the summer at the Stadium was not learned.

Maurice Van Praag, personnel manager of the orchestra, said that since the details for next season had not been settled, no contracts with musicians had been signed.

Union Makes Statement

Jacob Rosenberg, president of Local 802, on April 20 announced the decision of the executive board that "there was no occasion to burden the membership with a special meeting to consider so-called 'charges' preferred against all the officers and the entire executive board of the local by one Calmen Fleisig, of the Philharmonic Orchestra." These charges, Rosenberg said, "do not set forth facts which by the remotest stretch of the imagination can conceivably constitute a basis for removal of the officers or the Executive Board."

He stated that Fleisig's move against the officers "raises the suspicion" that the charges were filed "for the purpose of coercing" the board "to render a quick decision in favor of Mr. Fleisig" and "if justice is to be meted out without fear or favor, it is of the first importance" that the board "remain utterly free and untrammeled in its consideration of all cases that come before it."

Rosenberg said that the board "never will permit or countenance the discharge of any member from any orchestra because he seeks to protect working conditions or wages," but that Fleisig's claim that this was the reason for the refusal to rehire those dropped "was completely unsupported." Fleisig also sought intervention of the International Executive Board, Rosenberg revealed. The latter board "upon the information submitted, ruled that Local 802 was correct in its position" that the entire matter was merely the observance of a contractual relationship under which both the musicians and Philharmonic management must, six weeks before the expiration of the contract, notify the other of any contemplated change in this relationship.

Rosenberg said that the Philharmonic by notifying the men they would not be re-engaged merely carried out this agreement. Those not so notified, he said "are automatically engaged for the following season."

VARIATIONS

By Leonard Liebling

As the Musical Courier exclusively and rightly predicted when the recent Philharmonic troubles came to public notice, James C. Petrillo has refrained from personally intervening in the quarrel between that orchestra and its fourteen dismissed players. He held that the matter was not one for the American Federation of Musicians, but for Local Union 802 which has jurisdiction in New York City. Jacob Rosenberg is president of Local 802, and it was his decision that upheld the right of the Philharmonic to choose its own personnel. And a sensible decision it is, too. Just as sensible as the withdrawal by the "14" of the charges they had lodged against Rodzinski with Local 802.

Just as sensible, too, as Governor Dewey's signing of the Moffat Bill at Albany, which exempts the real property of the Metropolitan Opera Association from real estate taxation in New York City, thereby saving that organization over $100,000 a year. A similar bill was passed by the Legislature two years ago, but suffered a veto from Governor Lehmann at the request of Mayor La Guardia. He also opposed the Moffat Bill, but Governor Dewey ruled that the State cultural value of opera performances at the Metropolitan transcends city home rule and its tax powers. Our Mayor's attitude is difficult to explain, for he is an avowed music lover, and a regular attendant at symphony and opera occasions. In these trying times one would imagine him eagerly willing to help rather than hinder those arts, especially as $100,000 is not much of a deprivation to the city treasury, if thereby the Metropolitan can be aided to continue. However, where personal glory is concerned, politics creates strange prejudices, and there is more than a faint whiff of politics in Mayor La Guardia's comment on the Dewey opinion: "What I could do for art if I could spend the State's money!"

* * *

When baritone Walter Cassel appeared as Valentin in the Metropolitan Opera's recent production of Faust, he decided to add realism to his impersonation. Usually when that character is stabbed, he merely drops bloodlessly to the ground. The resourceful Cassel sewed inside his shirt a half dozen gelatine capsules filled with red vegetable dye and glycerine. When the sword "pierced" him, he placed his hands over his heart and squeezed the capsules, staining the light colored shirt a vivid carmine. The audience was no more surprised and frightened than the uninformed soprano, Eleanor Steber. Only her experience as a performer—"the show must go on"—enabled her to continue singing when she touched the dying Valentin's hands and saw that her own were a gory red.

* * *

This season's concert programs in New York show surprising absence of music by Anton Rubinstein, again proving the mysterious and unpredictable working of time in matters of art. If it were not for Kammenoi Ostrow and the Melody in F, Rubinstein would be totally unknown to the younger generation of performers and of the public. For his own protection I shall not name the well-established young pianist who said, "What, that trash?" when I asked him the other day why he never played anything by Rubinstein.

Admitting that his operas, symphonies and many chamber compositions have faded badly, a number of the piano examples still retain a good deal of freshness and charm, as Josef Hofmann demonstrates when he occasionally does public reverence to his great teacher. He is the only ranking pianist too, who keeps the D minor Concerto alive, and now and then plays one of the Barcarolles, the Valse Caprice and Prés de Ruisseau.

* * *

Here is another voice in the wilderness, for Rubinstein:

Fox Chase, Philadelphia, Pa.
April 10, 1943

Dear Variations:

The other day I came across that issue of Variations dated November 23, 1929, which you devoted to Anton Rubinstein. It is the one in which you tell about your visits with Leopold Auer, Alexander Lambert, and Alexander Siloti and their recollections of him, ending with the story of Siloti's, of hearing both Rubinstein and Liszt play the "Moonlight Sonata" the same day. Remember it?

It is a magnificent story and I was thrilled anew with reading it. You see I have saved the page from the Courier all this time—as I have many others of similar kind. I passed it on to some friends who had heard Josef Hofmann and some of the older giants of the keyboard play Rubinstein's music years ago and they also were thrilled on reading the article. They said it made their "musical mouths water" to hear again Rubinstein's concertos, and we all commented on how little of his music is heard now.

So the purpose of this letter—aside from reminding you of that grand Variations article—is to request you to ask our keyboard artists to play Rubinstein music at their concerts. We know it isn't considered "great" music, but it certainly is good music and there is a whole flock of people who would like to hear it today.

Also will you please use your influence with some of your "giant keyboard friends" in having them record for the phonograph, the Rubinstein concertos? They would be appreciated by a great many. How about Josef Hofmann or Rachmaninoff, or Petri? A word from you undoubtedly would give them the inspiration. Thank you.

Sincerely,
SARA E. GIBBONS

* * *

It is a joy to have the new musical play, Oklahoma, with us. A good libretto by Oscar Hammerstein without smut or even suggestiveness, a consistently melodious score by Richard Rodgers, with outstandingly clever orchestration by R. R. Bennett (master arranger of them all) and a company that not only knows how to act but also how to sing. A separate bow too to Agnes De Mille who has threaded the play with a series of astonishingly clever dances and pantomimes. Jacob Schwarzdorf leads the orchestra with as much taste and circumspection as though he were presiding over a small Philharmonic.

* * *

Edward Johnson took his hair down at the latest Museum of Art meeting of the Metropolitan Opera Guild on April 27, when he answered Alexis Dolinoff, of the Ballet Theatre, who took occasion to criticize our opera house for its scant attention to the art of the dance. Johnson admitted candidly that his organization has not enough money to expand the activities of its ballet, but another speaker, Agnes De Mille explained that the best dancers could be had at surprisingly reasonable fees. She also pointed out that none of the leading choreographers (and especially no American) are employed with the Metropolitan ballet. Johnson took the heckling with tact and good humor, and the chairman, Mrs. John DeWitt Peltz, lent able assistance in keeping the debate entertaining. Practical illustrations were danced colorfully by La Meri, Argentinita, Ruthanna Boris and Mr. Dolinoff.

* * *

Dorothy Kilgallen, columnist of the Evening Journal, says as of April 22:

If you have a musical instrument you can spare for boys without legs—war casualties, who have to get all their amusement sitting in a wheel chair or hospital bed— sent it to the Metropolitan Opera Guild Offices at 654 Madison Ave. They, and the American Red Cross, repair and distribute them. If you haven't a banjo or ukulele or accordion—why don't you send a check for one?

* * *

Irving Schwerké, former Musical Courier lieutenant in Paris, and now in Appleton, Wis., where he is connected with the orchestra there, writes under recent date: "I am sending a real anecdote that might interest Variations readers. Gertrude Claver (who studied in Italy with Casella) is teaching piano here at the Lawrence Conservatory. The other day a girl pupil brought back a piece of music given to her at the previous lesson and said, 'My mother thinks I ought to have something else in place of this.' 'Why, what's the matter with it?' asked La Claver. 'Well, I've had one like this before. Mother and I recognized it because of the same advertisement on the back.' When your readers recover from their shock, I'd like to tell them too that the other evening we had violinist Isaac Stern here delighting the hinterland with his smooth art. He was about to begin a Bach unaccompanied Sonata, when the lady in front of me asked her companion why the program said 'for violin alone.' 'Oh,' was the answer, it's one of those ad. lib. pieces.'"

* * *

It is not altogether heartening for workers in the serious musical vineyard to learn that on the third day of the current engagement of Harry James and his band at the Paramount Theatre, some 7,000 persons, mostly quite young, stood before its doors at 7 A.M. waiting for admission to the first show.

* * *

In our recent Dr. Clarence Adler interview he said that he was the first to have given a cycle of Mozart Piano Concertos in the United States. Doubtless he meant on the concert stage, for a communication from Nadia Reisenberg tells us that beginning September 12, 1939, and ending March 26, 1940, she played all 27 Piano Concertos by Mozart, as well as two Concert Rondos and three Joh. Chr. Bach Sonatas arranged by Mozart as Piano Concertos. The performances were radio broadcasts with the WOR Symphony Orchestra conducted by Alfred Wallenstein.

* * *

Ten thousand men in uniform applied for seats to hear John Charles Thomas sing the baritone role in Dubois' Seven Last Words on Good Friday at Stockton, California. He offered his services free when informed that the civilian audience had been crowded out by the armed forces, and writes to Variations: "I am elated at the musical taste of our fighting men which prompts them to hear such a fine and serious work."

* * *

All world records for receipts at a single concert were broken an April 25 at Carnegie Hall, when the NBC Orchestra, Toscanini, and Horowitz, drew $10,190,045, representing War Bond sales. One box sold for $50,000. The total, says The Post, was "slammed right in the Fuehrer's face by Toscanini, certainly the oldest and staunchest foe of Nazism and Fascism."

* * *

FAIR WARNING

[News Item: In Round Twelve of the great battle involving the discharge of some Philharmonic musicians, the president of the union local was to be brought up on charges, for alleged failure to protect the members' rights.]

Unless the Philharmonic row
Is ended very quickly now,
The best tunes of Artur Rodzinski
May play at the Garden, or end up with Minsky!

LARRY SINGER.

* * *

Caption from the Toronto, Can., Evening Telegram of March 19, 1943, referring to a Lansing Hatfield recital: "Bass-Baritone In 3 Tongues Thrills Crowd." Maurice Matteson forwards the clipping and inquires: "Would you call him the triple-tonguing Hatfield?"

NEW MUSIC FOR THE SPRINGTIME

SONGS

A SUMMER DAY (Un Jour d'Été), music by George F. Boyle, words from Verlaine's La Bonne Chanson. English version by Mrs. O. V. Boise. Galaxy Music Corp., New York. 50c.

One of Verlaine's most ecstatic visions of bliss under the open sky is given an artistic and highly luminous setting. Naturally, the general tone is somewhat impressionistic, but Mr. Boyle has written clearly and simply, with long sustained chords and arpeggios in the piano part, while the voice moves above it in chanting fashion. We venture to say that few recent songs have contained such treasurable content or careful workmanship. The range is for medium voice, D to F sharp. The English text is less direct than the French, but it has been painstakingly wedded to the music, which also fits the original words.

REALIZATION, music by Virginia C. Sherman, words by Sydney King Russell. Theodore Presser Co., Phila. 35c.

A semi-religious number, useful for church or secular occasions, it addresses the Deity with simple directness, telling of the faith that enables the singer to face darkness, wind and wave with absolute trust. A good song for these times. For high voice; range, E flat to G.

MY NATIVE LAND, music by George Kleinsinger, lyric by Lewis Allan. Edward B. Marks Music Corp., New York.

A song which hymns the beauties of the homeland with simple eloquence and in a straightforward tune and rhythm. There is a periodic refrain, "My native land," stressed musically and in the performance. This number could conceivably attain great popularity if the right artist used it as a vehicle. Range, D below staff to E.

FIGHTING MAN, words by Merrick Fifield McCarthy, music by Jacques Wolfe. G. Schirmer, Inc., New York, 50c.

A broad, vigorous march, this number has intervals based on the common chord, and the words promise the fighting man that the country will back him up and care for his loved ones. It has possibilities for wide popular use. For medium voice, range C to D.

SATB

VOUCHSAFE, O LORD, by Alexander Gretchaninoff with English text adapted by Margaret Bristol. Galaxy Music Corp., 16c. A highly effective number which starts prayerfully and as it apostrophizes the Deity builds, with parts *divisi*, to a climax before a diminuendo and a softly sung Amen. The second bass lies extremely low but these are alternate notes. A *piu mosso* middle section is provided for three-part female group with occasional four parts before returning to the mixed arrangement. Dramatic yet liturgical it not only is a worthy addition to sacred repertoire but suitable for choruses in the concert auditorium.

SSA

MY HEART IS LIKE A SINGING BIRD, music freely adapted from Bach by W. A. Goldsworthy, words by Christina Rossetti. Carl Fisher. 15c.

A dainty and aristocratic item is this, based on a Bach minuetto, which is not far in spirit from the lilting and richhued verses of the English poet. For the interweaving polyphonic parts, the three voices require some suppleness to perform the various runs accurately. The piano part is an important ingredient of the pattern, in strict counterpoint.

RAIN AT NIGHT, by Grace Leadenham Austin. J. Fischer & Bro. 16c.

This arrangement of the American composer's solo makes the number available for three equal voices and suitable either for a trio or three-part female chorus. The *staccati* of the voices gives the impression of the rain drops on the roof tops. The entire number moves swiftly, with an occasional *accelerando* and *rallentando* to give the idea of rain moving in the breeze.

SSAA

THE BELLS TOLL, Belgian folksong transcribed by Boris Levenson with English text by Maxwell H. Popkin. M. Baron Co., 15c. An *a cappella* number with a poignant text which the arranger intensifies by his setting which provides for frequent crossing of the parts. It is dedicated to the New York City Federation Choral and Kate Fowler Chase, conductor. Mr. Levenson also provides an arrangement for four-part mixed voices.

FOR ORGAN

SIX ORGAN CHORALES, by J. S. Bach, edited by Albert Riemenschneider. Oliver Ditson Co., New York.

The Baldwin-Wallace musician-educator adds an interesting collection to his already large number of Bach studies. These chorales, known as the Schübler group, are arrangements of arias or duets with obbligato instrumental parts which already appeared in the cantatas and the collection is the only group of transcriptions among Bach's choral preludes, the others having been conceived originally in the idiom of the organ. No manuscript copy exists and, according to Dr. Riemenschneider only five copies of the first edition. The new edition stresses the phrasing of Bach and some of the chorales are restored to the original clefs, giving the organist opportunity to practise in them. Dr. Riemenschneider also presents detailed information and explanation and the original form of the chorale. To students of Bach, the new edition offers an added medium for exploration and study.

FOR PIANO SOLO

SELDOM THE SUN, A DEBUTANTE'S DIARY, NEUROTIC GOLDFISH, SUCH A TENDER NIGHT, SHE'LL BE SEVEN IN MAY, and WALKING HOME IN THE SPRING, by Alec Wilder. Regent Music Corp., New York. 50c each.

These are delightful works using jazz in a delicate and original manner. The 36-year-old composer studied at the Eastman School of Music and has written, among other works, the ballet Juke Box, and has had other scores played by the Columbia Symphony. The solos, issued separately, are recommended to those who desire well-bred music in which jazz is firmly grounded on traditional musical procedure by a composer of taste and humor. Neurotic Goldfish is especially amusing, and there is a wistful sentiment in some of the others.

Photo © Universal Pictures Co., Inc.

ALEXANDER TANSMAN and JULIEN DUVIVIER, left, check the score for the film, For All We Know, directed by the latter. This was the first music for a motion picture written in this country by Tansman, who also orchestrated it. By coincidence, his first European film score was also for a Duvivier picture, Poil de Carotte.

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ARGENTINITA DANCE ALBUM, 12 selected dances and songs from her repertoire, compiled and arranged by Emilio de Torre, under the supervision of Argentinita. Edward B. Marks Music Corp., New York. $1.

A volume of great interest to dancers and musicians interested in folk music. The book contains complete descriptions of the dozen dances, and photos of the dancer in each of her costumes for them. The music, too, by Breton, Albeniz, Granados and other Spanish composers, is of unique color, and spirit. Biographical material, Spanish and English text are included.

FOR VIOLIN AND PIANO

GYPSY MUSIC ALBUM, compiled and edited by Vladimir Selinsky. Regent Music Corp., New York. $1.

Mr. Selinsky, who was born in Russia but studied at the Institute of Musical Art in New York, has played both concert music and more popular forms for the radio. He has given us here his versions of six numbers used by gypsy orchestras, including the well-known Two Guitars, Bright Shines the Moon and others. The works sound idiomatic enough and offer good material for artists that want a collection of such music. There is a detachable violin part with each volume.

LA ORACION DEL TORERO, by Turina, arranged for violin and piano by Jascha Heifetz, presents the atmospheric Spanish tone-poem in extremely attractive guise. It begins with a highly rhythmic muted passage, and concludes with broader melodies and some work in higher positions, but is not especially difficult. The fingering directions are most exhaustive. (Carl Fischer, Inc., New York.)

FOR TWO PIANOS

DIVERTIMENTO SUR UNE CHANSON D'ENFANTS, by Jacques de Menasce, for piano and string orchestra. (Reduction for two pianos.) United Music Publishers, London.

The first piano announces the simple theme, then it is tossed back and forth gaily. The piece is written with great virtuosity and represents a compromise between modrn harmonic devices and lively, melodious writing. A piquant morsel for contrast in a two-piano or string ensemble repertoire. The atmospheric score has been heard in several American radio programs.

MacLachlan Writes a Fourth Book for Piano

THE MACLACHLAN FOURTH PIANO BOOK, by T. Robin MacLachlan. Schroeder & Gunther, Inc., New York. $1.

"A carefully graded compilation of musical material for the development of style and interpretation through melody and technic." The author uses classics showing examples of his various subjects. When none is available, he himself contributes a practical piece in illustration. Between these are a number of "technical problems," or exercises, on such points as broken octaves, to be played in all keys, by the hands first separately, then together. A highly useful publication.

A Stravinsky Morceau: Various Combinations

CIRCUS POLKA, by Igor Stravinsky. Schott Edition. Associated Music Publishers, Inc., New York. $1. The same, for violin and piano. $1. The same, for two pianos, four hands. $2.

"Composed for a young elephant" is the facetious subtitle of this amiable and piquant morsel by the noted modernist, who penned the score in Hollywood last year. It opens with some grating rapid chords, then proceeds to a wry canter. It is all very gay, sophisticated and slight, but devised with the originality and bite of Stravinsky's harmonic scheme since Petrouchka, some chords in it, indeed, reminding one of that great opus. For expert pianists with a modern bent.

The violin-piano version, by Sol Babitz, seems slightly less idiomatic, though ingratiating. The two-piano score, arranged by Victor Babin, is effective and gains somewhat in brilliance by the translation.

Tuneful Piano Works by John Bass

VIENNA SKETCHES (Eight Improvisations in ¾ Time), Op. 12, by John Bass. Edward B. Marks Music Corp., N. Y. $1.

The spell of the Hapsburg capital in happier days must have captured the heart of Mr. Bass, for he gives us some striking and authentic echoes of its music in waltz tempo. In his eight "improvisations" he sketches adeptly for us a series of genre pieces with titles such as Promenade in the Prater, Flower Girl, Old Street in Grinzing, New Wine, In the Garden of Schönbrunn, Viennese Porcelain, Viennese Round Dance, and Strolling Home. The composer, a successful business man and art patron, has set down rhythms as typical of old Austria as the Ländler of Schubert. For fancy and tunefulness, these fairly simple numbers deserve to be widely circulated. And, indeed, Viennese Porcelain has been attractively arranged for orchestra by Felix Guenther.

SCHERZO PIQUANT, by John Bass. Edward B. Marks Music Corp., New York. 50c.

This relatively simple work is well constructed. The opening theme is tossed back and forth engagingly between the treble and bass parts. It is a rapid, scampering number, with many effects that show off the qualities of the pianist. The dedication is to Simon Barer.

Philadelphia Art Alliance to Award Prize

PHILADELPHIA.—An award of $100 will be made in October to composers submitting the best work for women's voices of three or more parts. Conducted by the Philadephia Art Alliance, 251 S. 18th St., the competition is known as the Eurydice Chorus Award, and was founded in 1924. Contestants should be American, either native born or naturalized, and the compositions must not have been performed or submitted in another competition. The name of the composer should be enclosed in an attached sealed envelope. Previous winners are barred. In past years the following composers have dedicated works to the chorus: George W. Chadwick, Henry Hadley, Wassili Leps, Harvey Gaul, Horatior Parker, David Stanley Smith, Franz Bornshein, Harry P. Hopkins and Frances McCollin. The closing date is Oct. 1.

Robbins Corporation's Modern Works Heard at Festivals

Modern works by American composers published by Robbins Music Corporation have been heard recently at the Music Educational Conference in Rochester, N. Y., at the All-American Music Festival held in Detroit by the Wayne University Alumni Association under Graham T. Overgard; and at the Eighth Annual Music Program sponsored by the Board of Education at Ann Arbor, Mich. Others will be featured at the American Music Festival and Clinic to be held at the University of Kansas during five days in May. Composers represented were Ferde Grofé, Earl Robinson, Rube Bloom, Peter De Rose, Louis Alter, D. Savino and others.

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N. Y. Concerts

[Editor's Note—The abbreviations used for the names of the various auditoriums are: CH for Carnegie Hall; CCH for Carnegie Chamber Music Hall; TH for Town Hall; TtH for Times Hall; TB for The Barbizon; BP for Barbizon Plaza; SH for Steinway Hall.]

April 11.—With proceeds donated to the American Red Cross, the American Czechoslovak Orchestral Symphonietta gave a concert at the Julia Richman High School. Frederick Dvonch was the conductor, and Marcel Grandjany, harpist, and Viliam Simek, violinist, aided as soloists. Strangely, only one Czech composer figured on the program, Dvorak with two inconsequential Waltzes. The rest were Old Italian, French, and Russian. The highlights of the occasion proved to be Grandjany's delicate and poetical delivery of Debussy's Danses Sacred and Profane ,and Simek's musicianly reading of Vivaldi's A minor Concerto.

April 12.—At the Mannes Music School, one communed with a program of compositions by Joseph Strimer, with himself at the piano as accompanist to the singing of Jennie Tourel and Yves Tinayre, the violin solo of Samuel Fermon. Vernon De Tar played organ pieces, and also presided at that instrument in Humble Prière, partnered by mezzo-soprano Tourel. Jacques De Menasce performed four piano morceaux. Muriel Rothenberg and Mr. Fermon joined in two numbers for harp and violin. The Strimer music shows facile workmanship, melodic foundation, and touches of modernity euphoniously employed.

April 12 (CCH)—No. 6 in his Series of Beethoven Sonata piano recitals, found Robert Goldsand in admirable mood and at the top of his keyboard accomplishments. He played the works in C major, opus 2, No. 3; D minor, opus 31, No. 2, and E flat, opus 27.

April 12 (TH)—Canadian Carlo Corelli, at his first New York recital, sang principally Italian music and displayed qualities more adapted to opera than to concert. He had appeared on many lyric stages in Italy, which accounts for his theatrical style and exaggerated contrasts of tone and sentiment. Inherently he has a pleasing voice of good range and timbre. Arpad Sandor functioned with excelling piano accompaniments. The large audience jubilated.

April 12 (CCH)—Nota Camberos, Greek soprano, fair of face and figure, recitalled in an attractive program including Old Italian airs, opera arias, diverse songs and several fascinating Greek folk numbers. Her voice is lovely, and all her presentations had intelligence, finish and charm. Martin Rich was at the piano.

Novelties at Serenade

April 13—In the fourth of the five Serenades at the Museum of Modern Art, the program was altogether rewarding under the beautifully sensitive conductorship of Robert Shaw, whose Collegiate Chorale sang with precision and fine manipulation of tone. A Hindemith setting of six French poems by Rainer Maria Rilke, Englished by Elaine de Sincay, proved to be of singular delicacy and feeling. Copland also treated a poem, Lark, by Genevieve Taggard, his music being both subtle and euphonious. Then there were other worthwhile numbers, Virgil Thomson's Serenade for flute and violin, Carmela McKenna's (Chilean composer) trio for flute, violin and viola, Marcelle de Manziarly's string quartet played by the Primrose Quartet (with Lillian Fuchs substituting for William Primrose) and Milhaud's setting of Paul Cluadel's poem, The Two Cities. Several of the works had premieres on this occasion. All of them had unusual character and quality. René Le Roy's flute playing was a sheer delight. Yvonne de Casa Fuerte supplied the violin contribution in the Thomson music.

April 13 (TH)—Marian Murray's matinée acquainted us with a dramatic soprano making her first New York recital apearance. Neither her vocal organ or her idea of the compositions she utilized, measured up to the standards customarily heard at Town Hall. With further study and experience, better results may eventuate. Frank Chatterton did the piano parts.

April 13 (TB)—Two excellent young artists gave the program in the Tuesday Evening Series under the direction of Marguerite Potter. Margaret Brady, soprano, and Beatrice Schroeder, harpist, assisted by pianist Ruth Coe won favor with smooth and discriminative performances. Three Salzedo compositions for harp held especial interest.

Beecham in Brooklyn

April 13—At the Brooklyn Academy of Music, that city's Symphony Orchestra under Sir Thomas Beecham, played Schubert's C major Symphony, Rimsky-Korsakoff's Suite, Antar, three Handel excerpts arranged by Beecham. Weber's Oberon Overture, and Anis Fuleihan's Epithalamium for piano and orchestra, with Webster Aitken as soloist. The English conductor has made a splendidly efficient group of his players and all the performances gave unstinted pleasure. Fuleihan's subtle and original music found an understanding interpreter in Aitken, whose pianism revealed also accuracy of fingers and varied use of tone.

April 13 (TH)—Ellen Osborn, a gifted young pupil of Povla Frijsch, is fair to look upon and agreeable to hear. Her clear, well-used soprano voice and intelligent application of style were enjoyed in an uncommonly varied program. Sergius Kargen was at the piano.

April 14 (TtH)—Anna Daube, soprano, was well received in a list ranging from Bach's Sheep May Safely Graze (arranged expertly by Walter Kramer) and other older music, through Schubert, Fauré and Debussy, to Warlock, Quilter, Pearl Curran, Carl Deis and Vaughan Williams. With Viola Peters at the keyboard, Miss Daube was liked not only for her fluent singing and pretty voice but also for her fetching appearance and amiable personality.

April 14 (TH)—Delia Calapai, New York-born pianist, did a matinée at which Sonatas by Haydn, Beethoven (opus 90, E major) and Schubert(opus 120, A major) were the principal expositions, played cleanly but with no outstanding individuality. The young player has promising talent with which to ripen into greater achievement.

April 14 (TH)—A favorite of the New York public, Jan Peerce lifted his fine tenor voice in song at this Town Hall Endowment Series concert, and had hurricanes of applause not only because of the intrinsic beauty and power of his tones but also because of the feeling and fire with which he invested his performances. A dignified program in several languages (including a Lucia aria) found him as much at home in lyric as in dramatic delivery. Warner Bass accompanied at the piano.

Walter Leads St. Matthew Passion

April 15 (CH)—A crowded stage with nearly 400 singers and instrumentalists led by Bruno Walter. The chorus was that of the mixed Westminster Choir and the boys of the Junior Choirs of the Pius X. School of Liturgical Music. The work in performance was Bach's Passion According to Saint Matthew. The occasion was the Thursday evening concert of the Philharmonic Orchestra. Walter used the original (uncut) version of the composition, which meant that the music-making was—to use a famous Schumann phrase—"of a heavenly length." Walter gave rapt response to his task, and the effect as a whole was as reverential as it was musicianly. Herbert Janssen and Mack Harrell, the best of the solo singers, made their style and diction register tellingly. Nadine Connor's voice was light but showed pronounced clarity and agility. Jean Watson was warm-voiced and effectively musical in her solos. William Hain sang well the Evangelist's tenor measures. Lorenzo Alvary was the bass-baritone of the cast. The instrumental solo episodes were in excellent hands, with Piastro and Corigliano playing the violin eloquently, Ralph Kirkpatrick doing a beautiful job at the harpsichord, and elevated contributions coming also from Dr. Alexander McCurdy, organ, Janos Scholz, viola da gamba, John Wummer, flute, and Bruno Labate, oboe.

Beckett Conducts at Hunter

April 15—For the second in his series of three concerts for New York high school students, Wheeler Beckett on April 15, in Hunter College Auditorium, played Beethoven's Eroica Symphony, the Good Friday music from Parsifal and Rimsky-Korsakoff's Russian Easter overture. As on the previous occasion, Mr. Beckett, who conducts the Youth Concerts of the Boston Symphony, provided both written and oral comments and again presumed his auditors knew some fundamentals of music. The 70 players from the New York Philharmonic-Symphony Society, might have had more rehearsing, particularly in the Wagner-Beethoven part of the program.

April 15 CCH)—May Crawford, billed as "lyric coloratura soprano," revealed a good voice, and satisfactory understanding of arias by Mozart, Gounod, and ancient and modern songs. Milford Snell accompanied.

Busch Players in Mozart List

April 16 (TH)—Adolph Busch and his chamber-music players ended their series with an all-Mozart program. As before, the tone of the program and the nature of the playing were pure joy to fastidious auditors who like performers to put the music itself ahead of personal display and virtuoso pretensions. Busch was heard in the A major Violin Concerto (K. 219) and Rudolf Serkin lent has art to the E flat Piano Concerto (K. 449). Both works had the accompaniment of two oboes, two horns, and a small group of strings. In the B flat Symphony (K. 319) two bassoons joined the other ensemble, while the strings had the Adagio and Fugue (K. 546) all to themselves. There was no official conductor, but as before, Busch gave plain indications of tempi, rhythms and other items in performances. He was a bit forthright and not too secure technically as a soloist, but Serkin made the piano event one of extreme polish and refinement.

Notables Aid Service Fund

April 16 (CCH)—For the benefit of the Soldiers and Sailors Club of New York, this concert assembled a notable array of artists, appearing under the auspices of the National Association for American Composers and Conductors. Felix Salmond and Ralph Berkowitz played Samuel Barber's arresting C minor Sonata for cello and piano; Margaret Speaks sang songs by Clarence Olmstead and other Americans; there was an ingratiating Trio by Heniot Levy (done by Hadley Trio members with the composer at the piano) and several colorful cello numbers by Abram Chasins, with the composer at the piano. During an intermission, Dr Sigmund Spaeth spoke on the subject of Soldiers, Sailors and American Music. The highlights of the evening were the fine Levy composition, with a gem of a slow movement; and the singing of Margaret Speaks, her lovely voice and versatile musicianship and delivery emphasizing an Olmstead song cycle and some American numbers by Charles Nordoff, Oley Speaks and Gustav Klemm.

April 17 (CCH)—Lillian Lefkofsky, of Cleveland, O., graduate of the Julliard School, donated the receipts of her recital to the Red Cross War Fund. Miss Lefkofsky is a serious and concentrated interpreter, with plenty of drive and temperament which sometimes impel her to excess of sound, without however, marring the line of her readings. Her most impressive work was done in Mozart, Brahms, and a propulsive Sonata (his second) by Hindemith. The audience was warm in its acclaim.

April 18 (CH)—The Philharmonic closed its season with a Sunday afternoon of profound beauty and impressiveness, as Bruno Walter repeated his meticulous and largely conceived reading of the St. Matthew Passion of Bach with the same forces as at the midweek hearings. The two sessions found a soldout house

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and many turned away, with standees in all possible corners. The performance showed the present-day Philharmonic as an instrument capable of the highest standards when led by such a painstaking master of the classic scores as Bruno Walter.

Kolessa in Debut

April 18 (TH)—Lubka Kolessa, a pupil of the late Emil Sauer in Vienna, and born in the Ukraine, now lives in Ottawa. This was her recital debut in New York, with Beethoven's opus 2, No. 3 Sonata, Chopin's in B flat minor and his Allegro de Concert, and the Vivaldi-Stradal Introduction, Largo and Fugue as the real test works in her program. Local novelties were two Preludes by Vassyl Barvinsky, living Ukrainian composer. Miss Kolessa has the technical foundation to play any music confidently, and she has also useful knowledge of its different and differing schools. She is, however, carried away frequently by excess of temperament and the temptation to display virtuosity. Hers is real talent and flair for the keyboard, which could easily be refined and perfected. The recital gave much pleasure and was applauded warmly.

Bach Circle in Rarities

April 19 (TH)—A small audience was on hand for the ministrations of the Bach Circle of New York, and listened to a program not altogether enlivening. The outstanding exception was the harpsichord playing of Ralph Kirkpatrick whose rarified art shone in works by J. S. Bach, J. C. Bach, Mozart, Geminiani, the last-named being represented by his C major Sonata for gamba and harpsichord, in which Janos Scholtz partnered Kirkpatrick. Also performed was a Trio Sonata by Dr. Johann Christoph Pepusch (who put together the tunes of The Beggar's Opera when it was produced in London in 1728) and an Oboe Concerto by Handel, in G minor, in which Mitchell Miller handled the solo instrument with expertness and distinction. A string orchestra assisted in some of the numbers.

Borovsky's Bach List

April 21 (TH)—All-Bach was the fare offered at Alexander Borovsky's piano recital, with the English Suite in G minor, three Inventions, the French Overture (Partita in B minor) Fantasy and Fugue in A minor, several Well-Tempered Clavichord examples, and some Busoni arrangements of the Chorales, etc. It is a formidable task to make such a list into sufficiently contrasting performances. Borovsky is a musicianly and technically fastidious player but shines at his best when he devotes himself to a mixed program, and particularly one with romantic and modern flavoring.

April 21 (CCH)—Robert Goldsand finished the last of his series of seven recitals devoted to the entire list of Beethoven's Piano Sonatas. On this occasion he presented the works in E major, opus 28; E flat, opus 81a; E flat, opus 7, and C minor, opus 111. As before, the artist showed complete mastery of his material and contributed rich imagination, much tonal variety and effortless technical command. The audience gave Goldsand a prolonged ovation.

April 22 (CCH)—As at her first recital some months ago, Paula Crystal (artist-pupil of H. Maurice-Jacquet) gave admirable performances of arias and songs, done with a fresh, well-controlled voice and appropriate musical insight.

Varèse Chorus Bows

April 24—The Greater New York Chorus, conducted by Edgar Varèse, made its debut in a concert at Washington Irving H. S., the proceeds of which went to aid French war relief. The mixed chorus showed good selection of voices and evident careful training. Couperin's rather lengthy Troisième Leçon de Tenèbres had Helen Caroll, soprano, and Margaret McCulloch as appealing soloists. Emile Baume played a group of piano works effectively by Handel, Bach, Rameau and Daquin. A group of European folksongs had Ruth Levine, Victor Laderoute, Edwin McKinley and Bruce Boyce as competent soloists. The Bruckner Te Deum was climax to the evening. Walter Rye was at the organ, and Yolanda Lorenz at the piano.

Parsifal, with New Singers, in "Met" Post-Season

April 21—Parsifal made its annual appearance with the first of two performances, this one attracting an evening audience of tremendous size. The hearings also were the farewell functionings of Erich Leinsdorf at the Metropolitan, who next season goes purely symphonic as the conductor of the Cleveland Orchestra. Parsifal, by the way, was one of the first works led by Leinsdorf when he came to the Metropolitan in 1938. He showed excellent command of the score then, and he still retains it together with perhaps more breadth and repose than before.

Melchior, the outstanding Parsifal of our time, portrays the character nobly and intensively, his tones fresh, his delivery devout and poignant. Janssen's Amfortas is appropriately robust and eloquent. Norman Cordon gives color and variety to his interpretation of Gurmemanz, and that is no easy task. Olitzki, a mobile and vehement Klingsor, and Moscona as Titurel, rounded out the principals, of whom the only woman was Rose Bampton, making her initial New York essay in the role of the enigmatic, wild, seductive, repentant by turns, Kundry.

Miss Bampton, who improves artistically with each new assumption, mimed and sang her part with penetrative insight and remarkable resources of tone and moodal colorings. This representation was easily the triumphal high point of her career so far. Others in the main cast: Mmes. Van Kirk, Farell, Olheim; and Messrs. Garris, Darcy, Dudley, Hawkins. Mmes. Olheim and Farell also served as solo Flower Maidens, of whom the rest were Mmes. Steber, Connor, Browning, and Stellman. The choruses had especially lovely voicing. The listeners bestowed the usual reverence on Wagner's strange *olla podrida* of religion occultism, magic, sensuality and Biblical theatricalism. To those New York critics who wrote about the Parsifal "debuts" of Cordon and Bampton, let it be known that they had sung the same roles twice in Buenos Aires at the Teatro Colon.

April 23—At this matinée of Parsifal, the cast was the same as two days before, with three exceptions, Julius Huehn being Amfortas; Alexander Kipnis, Gurnemanz; Kerstin Thorborg, Kundry. Leinsdorf again served with the baton in a vigorous and well controlled performance. Again Melchior gave an altogether magnificent representation, especially affective in the last act. Thorborg's usual intelligence and opulent voice gave much pleasure. Kipnis' full-toned bass, dignified bearing, and highly eloquent delivery of text were a striking feature of the occasion.

Faust Heard by Opera Guild

April 16—No seats were available at the box-office or for the press at this Faust matinée given privately for members of the Metropolitan Opera Guild. The scheduled cast had Kullman as the hero, Steber as his lady love, Cordon as the Evil One who destroys them both, Walter Cassel (Valentin), Lucielle Brownong (Siebel), Engelman (Wagner), Votipka (Marthe). Sir Thomas Beecham conducted.

April 17—A huge Saturday afternoon crowd was on hand for The Marriage of Figaro, an altogether delightful performance by a familiar cast that had proved its effectiveness at previous hearings of Mozart's enlivening masterpiece. Paul Breisach led the orchestra capably and gave sensitive support to the singers. Eleanor Steber, the Countess, had a special ovation after her suave singing of the Dove Sono aria. Jarmila Novotna scored in like fashion with Voi Che Sapete, and seduced male eyes in the audience with her shapeliness in the boyish costumes of Cherubino. John Brownlee was the Count. Ezio Pinza did his buoyant and sonorously sung Figaro. Risibles were tickled by Baccaloni with his consistently droll Bartolo. Hertha Glaz was the Marcellina. Marita Farell's silvery warbling helped the brief Barberina music. Bidu Sayao, an adorably pert and sweet-voiced Susanna, won individual honors. Smaller parts had competent exponents in De Paolis, D'Angelo, Garris, Annamary Dickey, Lucielle Browning and Lillian Raymondi. The ballet made its own distinct hit in an all too short Fandango, featured by Mmes. Barashkova and Smith, and Messrs. Lyons and Wayne.

April 24—The closing performance and broadcast of the season presented Traviata with Bidu Sayao, Charles Kullman, Leonard Warren, Thelma Votipka as principals. Cesare Sodero was the conductor.

SUZANNE STEN,
mezzo-soprano, with her accompanist-husband, Leo Taubman, enjoying a spring afternoon on their hotel roof in Hattiesburg, Miss., while on a concert tour of the South.

Photo by Max M. Mabel

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LOS ANGELES

Hollywood Bowl Season Extended to Ten Weeks

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

The Hollywood Bowl season will be augmented to ten weeks this summer, it has been announced by Mrs. Leiland Atherton Irish, executive vice-president of the Southern California Symphony Assn., which sponsors both the summer concerts in the Bowl and the winter symphony season. Former seasons were of eight weeks.

Official opening date for the 22nd season of Symphonies Under the Stars, has been set for Tuesday night, July 6. There will be at least three evenings weekly, certainly Tuesdays and Thursdays and either Fridays or Saturdays, possibly both. In addition, the orchestra will play a Sunday night series which will be broadcast on the Standard Symphony Hour, and will not be included in the regular season series.

Dimout restrictions have been complied with, so that there will be no difficulties in orchestra performances, but operas will be impossible, and ballets are doubtful, though the latter might be given under the shell. Crowds will be restricted to 10,000, in compliance with military orders.

Werner Janssen has re-formed his symphony orchestra and is now making the Standard Symphony broadcasts, up to the Bowl opening. In the fall, he will begin a series of symphony concerts in the Philharmonic Auditorium. Lotte Lehmann, Mischa Elman and Tommy Dorsey have been engaged as soloists, others to be announced later.

Francescatti's Recital Bow

Zino Francescatti made his first Los Angeles appearance on April 13 in the Philharmonic Auditorium, and rewarded his auditors with a luscious tone, secure intonation and virtuoso performance. Albert Hirsch gave splendid cooperation, particularly in the Franck Sonata, the Tartini D minor Concerto and the Ravel Tzigane. First of two novelties was Week-End, a set of three modern items by M. F. Gaillard, which utilized jazz *clichés* and a strain of By the Sea. The other was a gay Hora Burlesca by Rumanian Gregory Stone, which proved lively, melodic and showy. Other warhorses were the Bach Prelude, Louré and Gavotte and the Saint-Saëns Introduction and Rondo Capriccioso, with familiar items for encores.

A student program by Natalie Rose, pianist, pleased a friendly audience in the Assistance League Playhouse, April 15. The young performer showed herself quite well equipped technically, but has not yet learned to fly under her own imaginative power. After Glazounoff, Beethoven and Brahms, she essayed contemporary works by Tansman (the composer took a bow from the audience), Chasins and Prokofieff.

Hollywood Jottings

Louis Kaufman has returned from his concert tour to resume his duties as concertmaster of the Paramount Studio orchestra.

• • •

Pianist Virginia Clay announces a recital for May 27 at the Wilshire-Ebell Theatre, and declares that her program will include works by at least two resident composers.

• • •

James Spencer, son of the well-known pianist, composer and pedagog, Vernon Spencer, is in the Field Artillery at Camp Swift, Texas.

• • •

Opera excerpts in costume from Rigoletto, I Pagliacci, Manon, Faust and Cavalleria Rusticana, as well as solo groups of songs and arias were presented by artist-students of Mebane Beasley at a studio recital, April 11. Participants were Barbara Reeves, Gracella Dellet, Gabrielle Michniewicz, Tao Day, Harold Reed, Randolph Coffman, Robert Marks, Jerry Storm, Wilfred White and John Milazzo.

Cadman Plays Own Score

HOLLYWOOD.—Charles Wakefield Cadman, Dr. Mary Carr Moore and Mary Sinclair Taylor sponsored the second recital of Edward Earle, 12-year-old pianist on April 29 in Philanthropy and Civics Club Auditorium. Mr. Cadman played the orchestral part on a second piano of his Aurora Borealis, fantasy for piano and orchestra, with which the young player concluded his program. The work is still in manuscript. Master Earle also played his own Misbehaving Clocks, a manuscript opus.

I See That

Burton Cornwall, bass, includes among his May oratorio engagements the Brahms Requiem at Calvary Church, New York, and Judas Maccabaeus with the Hartford Oratorio Society. Mr. Cornwall also is giving a series of recitals over WNYC.

•

Astrid Varnay, soprano of the Metropolitan, concludes her season on May 7 with the Philadelphia Orchestra at the Ann Arbor Festival and on May 11 with the Saginaw Symphony. Miss Varnay fulfilled 35 engagements this season including joint recitals with Lauritz Melchior.

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Vladimir Horowitz concludes his first season under Annie Friedberg management on May 17. He appears at the Ann Arbor Festival and also in Chicago and Milwaukee. His 1943-4 tour opens in October in Washington, D. C.

•

Following his Metropolitan Opera season, which included appearances in Chicago and Cleveland Kurt Baum was heard with the Newark Civic Grand Opera in Aida last night (May 4). On May 6 he appears in Carmen and on May 9 in La Forza del Destino. Bruna Castagna sings the title role in Carmen.

PAUL MUNI and KURT BAUM

looking over the score of the dramatic spectacle, We Will Never Die, in which both the screen actor and the Metropolitan Opera tenor appeared in Washington, D. C., in a benefit performance witnessed by members of President Roosevelt's Cabinet.

Richard Crooks concluded his April recitals with an appearance in South Bend, Ind. In addition to five major broadcasts, he was heard in both Eastern and Middle Western cities.

•

Renée Norton sings the role of Dalilah in the performance of Samson and Dalilah on May 15 in Hunter College Auditorium, New York.

•

Avis Bliven Charbonnel, pianist, and Elmer Tolsted, cellist, gave a Rachmaninoff Memorial concert in Providence, R. I., recently. Three preludes and the cello sonata by the late Russian composer were on the program. Mme. Charbonnel spoke informally on Rachmaninoff.

•

A program on April 27 at the International Centre, New York, given in memoriam for Ludwig Landshoff enlisted Philippine Landshoff, soprano; Edith Weiss-Mann, harpsichordist; Mildred Hunt, flutist; Bjoern Andreasson, violinist; Fritz Rikko, violinist, and violist; and Werner Landshoff, cellist.

•

Zinaida Alvers, mezzo-soprano, gives a New York Town Hall recital on May 19 with Felix Wolfes at the piano. Her program includes Russian songs, Lieder by Wolf and airs of Caldera and Vivaldi.

•

Rosalyn Tureck, pianist, will be soloist with Dean Dixon and the New York Chamber Orchestra on May 28 in Town Hall, New York. The first American performance of Méhul's G minor Symphony and the premieres of Eda Rapoport's Three Symphonic Dances and Norman Dello Joio's Ballad for Strings are scheduled.

•

Jessica Dragonette, radio soprano, participated in the program at Fort Hamilton on April 26, under USO-Camp Shows auspices.

•

Fritz Kreisler's recent concert in Carnegie Hall, New York, it is announced, raised more than $10,000 for the American Red Cross.

ROCHESTER

(*Continued from page* 5)

percussion. The listener at a first performance is too busy trying to understand the music's progress to orient it as did the composer.

Two sections of Cadman's American Suite for Strings were heard with much pleasure. The performance closed with Hanson's Drum Taps, which was given a rousing and audience-moving performance. Mac Morgan, baritone, came from Fort Fisher on furlough to sing the baritone solo, and the Eastman Choir, handicapped somewhat by loss of men singers, acquitted itself well. The fact that OWI recorded this whole performance for future use may have stimulated the playing and singing cohorts somewhat.

Fourth concert by the Eastman School Junior Symphony, Paul White conducting, brought little but seasoned and popular program numbers. The exception was Roy Harris' Ode to Truth, conducted by its composer. This music written by commission from Stanford University is impressive. Harris by his own word chose to write a purely canonical sequence rising to an arch, with subsidence and ending in a finely written chorale. It is good occasional music and the score is well made in accord with Mr. Harris' motive. A group of songs for a cappella choir were given justice by the Eastman School Choir with Herman Genhart conducting. An enlivening finale was Gershwin's Rhapsody in Blue with Robert Schulz, a young Buffalo pianist, making a decided success with the White sympathetic orchestra.

The closing event, the Program of Ballets, included successes of former seasons, with new choreography by Thelma Biracree furnished to Harl McDonald's Rhumba and Douglas Moore's Village Music, the latter quite charming.

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Strictly Personal

Reginald Stewart is only now getting back his breath after the shock of the last rehearsal of the new Baltimore Symphony Orchestra. After the intermission, Mr. Stewart walked towards the podium, remarking to the men as he stepped to the platform, "We'll try the last movement of the Tchaikovsky now."

A second's pause and he lifted his baton to bring forth what *should* have been a good round body of string tone.

Imagine his shock when, instead of the string tone, what actually came from the orchestra was a brilliant fanfare!

When Mr. Stewart could speak, he said, rather feebly, "Please, please . . ."

By this time, a spokesman for the 95-piece orchestra had approached Mr. Stewart and began a presentation speech that climaxed with the presentation to him of a handsome piece of luggage. It represented the orchestra members' esteem and affection. Rumor has it that it will also come in handy for the planned tours the orchestra may make next season.

•

Ralph Herbert, who stages the operatic productions at the Mannes Music School, revealed his versatility at a recent program by the orchestra and opera department. The war having depleted the male coterie, when the time came for the program Mr. Herbert had to step in and sing a duet from The Magic Flute with Carmela Lauritano and one from La Boheme with Jayne Cozzens! He also staged Offenbach's Marriage by Lantern Light, Julius Rudel conducting from the piano, assisted by Frederic Waldman, with an all-feminine cast.

The singers were Harriet Delafield, Yveline Smith, Gabriele Rosenhain, Grace Guess and Lillian Schoen. Emily Ortner and Lillian Schoen were also heard in arias. Carl Bamberger was musical director and conducted the string orchestra with Samuel Fermon, Cuca Franceschi and Penelope Johnson, violinists; Yvonne Bizet, viola; Muriel Rothenberg, harp, Dorothy Kautzman, cellist; Eugene Kushner, flutist; and Clark Byron, clarinetist, as soloists.

•

John Herrick, baritone, has been combining some concert activities with service in the Army. Harriot Eudora Barrows, his vocal instructor, reports that he has been promoted to the rank of Corporal. Recent appearances of the baritone have been at Newport News, Va., for the Operatic Society, the Rotary Club, Kiwanis Club and Ladies Society as well as at many musicales and in shows for his fellow soldiers.

•

Whenever Winifred Heidt sings Trees hereafter, she will certainly remember her recent performance of that number in a Panama jungle. Just back from an extensive tour, the mezzo-soprano, who was the first volunteer artist from the concert field to be sent on an overseas assignment under the auspices of the USO, recalls that at one outpost a noon concert had just started when a tropical squall broke. She continued singing and the men joined with her as the wind and rain swept down, felling trees and drenching both audience and singer.

In addition to appearing for the service men, Miss Heidt sang at several church services, both indoors and out. At one service, a young soldier volunteered to accompany her. He was a former NBC page boy and had seen her at broadcasts. Miss Heidt reports the men keenly interested in the serious music presented "back home."

"Had I greeted Radio City for them as many times as I was asked to," she relates, "I would have had to take a couple of weeks off and do nothing else!"

Newark Opera Series Casts

NEWARK, N. J.—Complete casts for the Grand Opera Festival, being presented under the auspices of the Essex County Symphony Society in the Mosque Theatre here from May 4 to 9, have been announced by Giorgio D'Andria, general manager of the company. In Aida on the opening night, the title role will be sung by Doris Doree with Kerstin Thorborg as Amneris, Kurt Baum as Rhadames and Alexander Sved as Amonasro. Other members of the cast are Nicola Moscona, Louis D'Angelo, Lodovico Oliviero and Thelma Votipka.

For La Traviata on May 5 the singers are Vivian Della Chiesa, Charles Kullman, Jess Walters, Thelma Votipka, Lodovico Oliviero, Wilfred Engelman, Enrico Molina, Louis D'Angelo and Anne Cuyle.

Jennie Tourel sings the title role in Carmen on May 6. Others are Marita Farell, Kurt Baum, Alexander Sved, Thelma Votipka, Mario Orelo, Wilfred Engelman, Lodovico Oliviero and Louis D'Angelo.

Raoul Jobin will sing Faust on May 7, with Vivian Della Chiesa as Marguerite. Others in the Gounod work are Lucielle Browning, Thelma Votipka, Nicola Moscona ,Robert Weede and Wilfred Engelman.

Jarmila Novotna and Charles Kullman head the cast for La Boheme on May 8, matinee, others being Francesco Valentino, Salvatore Baccaloni, Nino Ruisi, Wilfred Engelman, Christina Carroll and Lodovico Oliviero.

On Saturday night, May 8, the cast for Rigoletto comprises Robert Weede in the title role, Eugene Conley, Josephine Tuminia, Nino Ruisi, Lucielle Browning, Louis D'Angelo, Thelma Votipka, Wilfred Engelman, Lodovico Oliviero and Enrico Molina.

The concluding La Forza del Destino, on Sunday afternoon, will be sung by Rachel Ravina, Kurt Baum, Francesco Valentino, Jennie Tourel, Nicola Moscona, Salvatore Baccaloni, Louis D'Angelo, Wilfred Engelman, Lodovico Oliviero, Enrico Molina and Thelma Votipka.

Cesare Sodero and Angelo Cannarutto will conduct, with Giacomo Spadoni as chorus master; Lillian Moore, premiere ballerina; Joseph Levinoff, solo danseur.

Bill Exempts the Opera From N. Y. City Tax

(*Continued from page* 13)

The new act, sponsored by Assemblyman Moffat of New York, amends the tax law which already exempts properties and buildings used by religious groups, charitable and benevolent associations, infirmaries, hospitals and similar organizations, including academies of music.

Terms of New Measure

It states that the exemption shall apply to the Metropolitan Opera, or such corporation "organized to sustain, encourage and promote musical art and to educate the general public in good music and whose certificate of incorporation is endorsed with the consent of the commissioner of education to the filing thereof."

The amendment permits such corporations to "own real property and the buildings located thereon for the acquisition of which money donated to such corporation as a result of popular or general appeal shall have been used and which buildings shall be maintained for the production of opera, and for furthering the purposes for which such corporation was organized by operatic and musical performances and other related educational activities" and then specifically states:

". . . The portion of such real property and the buildings located thereon used to carry out such purposes shall not be taxed even though such portion may be leased by such corporation to others for public performances, opera, ballets, concerts, lectures, meetings, graduation exercises or other educational or non-commercial uses for the purposes of income or revenue so long as such income or revenue is necessary for and actually applied to the maintenance and support of such corporation for the furtherance of the general purposes of such corporation."

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In the Studios

Arthur Gerry

George Barron, head of the voice department at Miami University, Oxford, Ohio, has joined the armed forces. His class has been taken over by Geneva Wilmot, soprano, and Glenn Martyn, baritone.

Jean Handzlik, contralto, heard with the Philadelphia Opera this year, has been engaged for next season.

Tom Scott, bass, presented a program of American folksongs, which he collected and arranged, before the National Society of New England Women on April 22 at the Waldorf-Astoria. Charlotte Ober was accompanist.

Gordon Berger, baritone soloist at Westminster Presbyterian Church, Elizabeth, N. J., appeared on April 13 with the Collegiate Chorale at the Museum of Modern Art. Recently he was soloist with Fred Waring over NBC.

Arthur Anderson, bass of the Columbia Grand Opera Company, left on April 25 for performances in Montreal, Quebec and Ottawa.

All of these artists are from Arthur Gerry's studios.

Lucie Lenox Darcy

Following a five-week engagement in Havana, Walter John, baritone, is singing this month at Coral Gables, Fla.

Collins Baine, tenor, last month appeared for the Timely Topics Club, the Florida Society of New York and the Professional Woman's League.

Emery Darcy, Metropolitan Opera tenor, was heard with the company in Chicago and at the pre-season luncheon in Cleveland, where he was introduced by General Manager Edward Johnson. Mr. Darcy was one of the Metropolitan artists selected to participate in the program for the sailors at the Great Lakes Naval Training Station. He also was soloist on the Metropolitan Opera U.S.A. broadcast on April 8. Mr. Darcy on April 16, gave a concert in Providence, R. I.

These artists are from the New York Studios of Lucie Lenox Darcy.

Queena Mario

Edward Kane, tenor, sings in Bach's St. Mathew's Passion and also in Cosi Fan Tutti at the Montreal May Festival. He was heard in the Bach score recently for the Brooklyn Institute of Arts and Sciences.

John Baker, also a Queena Mario artist-pupil, was one of the four winners in the Metropolitan Auditions of the Air this season.

Adelaide Gescheidt

An Hour of Song was presented on April 17 by younger pupils of Adelaide Gescheidt in her New York studios. Arias, songs and duets were sung by Laura Schwartz, Mary Dougherty, Estelle Lucas, and Jane Miller sopranos; Helen Albok, coloratura soprano; and Katrina Van Oss, contralto. Evelyn Austin was at the piano.

Herta Gruen

Herta Gruen will present an eight-year-old prodigy, Liberta Claret, pianist, at her annual students' recital on May 27. She will play Mozart's A major concerto with Miss Gruen at the second piano. Others taking part are Helen and Sylvia Kaminsky, Nicole Baumann, Shelah Stember and Alice Adlman. The latter has been heard over WMCA.

Irma Zacharias

Ethel Kramer and Faith Lilien, violinists, students of Irma Zacharias, recently gave a concert at Shadow Lawn for Highland Manor School and Junior College. The program included the Bach double concerto and works of Wieniawski, Bach, Tartini-Kreisler, Novacek and Kreisler. Dorothea Zacharias was the accompanist.

Harold Lewis' Pupils Heard in Recital

Members of Harold Lewis' class presented a piano-recital at his New York studio recently. Taking part were Louise Scully, Vivian Jaeger, Evelyn Bondi, Albert Pincus, John Sweeney. Mr. Lewis played Schumann's Etudes Symphoniques and Liszt's F minor Etude. Louise Lewis, soprano, sang Vignettes by Wintter Watts and songs by Rachmaninoff.

Miss Lewis and Mr. Lewis gave a joint recital recently for the Bronxville Women's Club. Mr. Lewis also served as a judge at the Bronxville Music Festival.

Photo © Ivar Helander

SIMON PARMET,

Finnish conductor and friend of Sibelius, has received the Mus.D. degree from the Boguslawski College of Music, in Chicago. Dr. Parmet is now dividing his time between New York City and Elmira, N. Y. He conducts a Civic Chorus of 75 singers and a Women's Chorus of sixteen in the latter city.

Oxford Teachers Hear Plea for Children's Defense Song

Marie F. Hall, composer of children's piano pieces, addressed the April meeting of the Oxford Piano Teachers Guild in the Carl Fischer Recording Studio. Miss Hall discussed the creative methods of teaching and presented her own teaching material. She had four Oxford members play some of her ensemble numbers. E. Charles Marotta, of the Brooklyn Civilian Defense Volunteer Service, spoke of the work of children in defense and urged that a special song be written for them. Helen McKay, president, presided.

Cecile Jahiel to Open New York Studio

Cecile Jahiel, soprano, founder of the Russian Conservatory in Paris, where she taught until her recent departure from France, will open a New York studio. Mme. Jahiel, who was a first prize winner at the Paris Conservatoire in the class of Cortot-Lazare Lévy, has appeared as assisting soloist at many symphonic concerts.

Gartlan Addresses Piano Teachers

Nomination of officers and an address by Dr. George H. Gartlan, director of public school music in New York City, featured the April meeting of the Piano Teachers Congress of New York. Mrs. Cleophas B. Jones, of the Congress, spoke on Reminiscences of Australia. An interesting exhibit was shown by the National Bureau for the Advancement of Music. Dr. James Francis Cooke was among the guests.

Bernard Taylor Master Class in Kansas City

Bernard Taylor will conduct his regular master class in Kansas City from June 14 to 26. He also will hold auditions and give lessons at Ohio State University, Columbus. Mr. Taylor returns to New York for the summer session at Juilliard School, from July 5 to Aug. 14.

Haubiel in Lecture-Recital

The Composers Press sponsored a lecture-recital by Charles Haubiel on Contemporary Piano Music for the child and adult beginner at the Haubiel Studios, New York, on April 20.

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IN SCHOOL AND COLLEGE

Juilliard Graduate Students Heard in Programs

The first of a series of Bach programs was given by piano students of the Juilliard School on April 13. Taking part in excerpts were Bruce Baetzner, Teruke Hirashiki, Jeanne Therrien, Jane Carlson, Victor Wolfram, Barbara Denenholz, Glory Zahradnik, Leonid Hambro, Dorothy Lunde, Arthur Gold, Hadassah Sahr, Ruth Geiger, Dorothea Behm, Robert Brereton, Ada Kopitz and Jean Van Shute.

Students from Sergius Kagen's Lieder repertoire class were heard in an all-Schumann program on April 20. Those participating were Betty Myers, Nancy Symonds, Mary Gayle Dowson, Jean Carlton, Thomas Edwards, Jean Browning, Biruta Ramoska, Richard Manning and Louise Giachino.

Operatic excerpts were presented on April 14 by members of classes of Leopold Sachse. On the program were Jean Browning, Nancy Symonds, Betty Myers, Dorothy Stahl, Derna De Pamphilis, Jean Cubbage, Mary Gayle Dowson, Frances Bible, Adolph Anderson, Louise Giachino. Alberto Bimboni was at the piano.

The chorus of the Institute of Musical Art and the orchestra of the Graduate School gave a joint concert on April 17. Albert Stoessel conducted excerpts from Handel's Judas Maccabeus with Jean Cubbage, Thomas Edwards and Adolph Anderson as soloists and with George William Volkel at the organ. Igor Buketoff had Meda Westbury, contralto, as soloist in Holst's Hecuba's Lament and also directed Hasse's Miserere for Women's Chorus with Sarah King, Jean Seward and Jane Kantner as soloists.

Louisiana State University Produces Annual Opera

BATON ROUGE, LA.—The annual opera staged by Louisiana State University is again an all-student production, from singers and orchestral players to scene and costume designers. This year a lighter work, Victor Herbert's Naughty Marietta, is being sung.

Following the death last year of Pasquale Amato, noted baritone, formerly of the Metropolitan, who was for seven years director of opera here, Ralph Errolle, formerly a leading tenor of the Metropolitan, was appointed in his place. Louis Hasselmans, noted conductor, formerly also of that opera house, has been the musical director for some seasons.

This year's opera is again a feature of the New Orleans Spring Fiesta, presented in that city under the sponsorship of the committee for that event. There will be a special showing for service men at Camp Polk, La., and presentations in Shreveport, Monroe and Alexander, in addition to four campus performances and a final one at Lake Charles on May 8.

Recitals at Institute of Musical Art

Institute of Musical Art students gave a concert on April 10 at the Museum of the City of New York. Those participating were Carol Seeger, Emily Davis, Rosalie Talbott and Zelda Cohen, pianists; and Florence Knox, violinist and Sarah King, soprano.

Piano students of Frances Mann, heard on April 16, included Anita Sixfin, Morton Siegel, Evelyn Soloff, Jean Klinghoffer, Bernice Greenberg, Annette Mellion, Ruth Barrer, Jewell Krivin and Saundra Newman.

Evelyn Soloff, pianist, candidate for the post graduate diploma, gave a recital on April 19. Frieda Jones, pianist, was heard on April 17 with Alton Jones at the second piano.

Lucia Dunham's vocal students gave a program on April 9. Lillian Carpenter, organist, was heard in recital on April 10. The Women's Chorus, directed by Igor Buketoff, sang at Riverside Church, New York, on April 11.

Katherine Bacon, pianist, member of the faculty, gave a recital on April 16. Albert Spalding addressed the students of the Institute on April 13.

Kitty Cheatham Addresses Virginia Alumnae

Kitty Cheatham addressed the alumnae of Farmville, Va., State Teachers College at their recent meeting in the Great Northern Hotel, New York, on Music as a Morale Builder. The College Choir and A Cappella Group sang. Sonia Essin, contralto, also was heard in the program. In addition to Miss Cheatham, the guests of honor included Dr. and Mrs. Edgar Stillma Kelley, Robert Kitain, violinist, and Baroness de Meenos.

Frances Mann Students Play In Institute Program

Pupils from classes of Frances Mann presented a piano recital on April 16 at the Institute of Musical Art. Bach, Chopin, Beethoven, Brahms, Repper, Debussy and Villa Lobos numbers were played by Anita Sixfin, Morton Siegel, Evelyn Soloff, Joan Klinghoffer, Bernice Greenberg, Annette Mellion, Ruth Barrer, Jewell Krivin, Saundra Newman.

Eastman School Symposium Lists 22 Composers

ROCHESTER, N. Y.—First performances of compositions by 22 present and graduate students of the Eastman School of Music were given at the annual Symposium of Student Works for Orchestra. Dr. Howard Hanson conducted the Eastman-Rochester Symphony Orchestra in six sessions. The final program was broadcast by CBS and held the First Symphony of Ruth Wylie; the final movement of a Sinfonietta for Winds and Strings by Robert Ottman; the slow movement from a Concerto Grosso for piano and orchestra by Jack Beeson; William Bergsma's Music on a Quiet Theme; the slow movement from Elliot Weisgarber's Concertino for Clarinet and Chamber Orchestra; and a tone poem, based on Keats' Eve of St. Agnes by Forrest Goodenough.

Nenette Marchand Recital at Mannes Music School

Nenette Marchand, soprano and diseuse, gave an interesting program on April 5 at the Mannes Music School.

A SCENE FROM MOZART'S BASTIEN and BASTIENNE as staged by Prof. Leopold Sachse and his students at the Juilliard Graduate School in the new version with English words by Olga Paul, published by Edward B. Marks Music Corporation. The edition was made by Felix Guenther and includes choral arrangements and stage directions by Don Wilson, as well as the original text. Louise Giachino, Adolph Anderson and Betty Myers were heard in the Juilliard production.

Miss Marchand is an artist-pupil of Olga Eisner.

With Fritz Kurzweil at the piano, Miss Marchand presented works of Mozart, Bach, Massenet, Paladilhe, Szuic, Fourdrain, Rachmaninoff, Poulenc, Hageman, Debussy, Lie and others. Her voice is pleasing and of good color, and the varied program was enhanced by skill in interpretation. T. N.

Mary Hopple in Operettas

Mary Hopple, mezzo-contralto, will be heard in Naughty Marietta, Babes in Toyland and Robin Hood next month with the Dallas (Tex.) Operetta Company. Miss Hopple, artist-pupil of Adelaide Gescheidt, sings in the Chocolate Soldier with the St. Louis Operetta Company and has other engagements scheduled for June and July. She recently sang the title role in Rio Rita.

Concert and oratorio engagements also have been on her schedule this season, as well as an appearance at the Stage Door Canteen. On Easter Sunday, Miss Hopple was soloist in Husse's Miserere at Vassar College.

Melchior at West Point for Easter Concert

Lauritz Melchior, Metropolitan Opera tenor, was guest of honor at the Easter Sunday concert of the U. S. Military Academy Band at West Point. Mr. Melchior sang six numbers and in two of them, Schubert's Omnipotence and Chenoweth's Rise, Men Courageous, was accompanied by the Cadet Chorus. Other numbers were Erik's aria from the opera Frode; an excerpt from Parsifal; Sergei Saxe's Russian Thanksgiving, and Martha Wellington's On to Victory.

The opening number, Tchaikovsky's Danish Festival overture, was dedicated to Mr. Melchior. The band also played Franck's Morceau Symphonique from The Redemption and Carl Goldmark's "Rustic Wedding" Symphony.

Light Opera Guild Winners Named by John Hand

In a nation-wide competition to find new young singers for the forthcoming New York Light Opera Guild production of Johann Strauss' The Merry Duchess, the following are announced as winners by John Hand, director: Brenda Miller of Cleveland, soprano; Calvin Harris, Baltimore, tenor; Helen Stanton, Miamisburg, O., contralto, and Thomas Armstrong, Waldwick, N. J., baritone.

Mr. Hand said that approximately 1,000 singers tried out for the leading roles. He has selected others for minor parts and to augment the chorus of the Guild. The Strauss score will be presented this month in a Broadway theatre.

Jennie Tourel Joins Artists on Annie Friedberg's List

Jennie Tourel, mezzo-soprano, formerly of the Paris Opera Comique, has joined the list of artists presented by Concert Direction Annie Friedberg. Miss Tourel, whose debut was made with the New York Philharmonic-Symphony last October under Arturo Toscanini, has appeared with the Boston Symphony, Serge Koussevitzky conducting, the NBC under Stokowski and recently in Bach's St. Matthew Passion at the Metropolitan Opera House under Stokowski. She also has sung in opera in Montreal and Havana, with the Chicago Opera, Philadelphia-La Scala Opera and the New Opera Company.

Miss Tourel has frequently been soloist over WABC with the Columbia Concert Orchestra, Howard Barlow and Bernard Herrmann, conductors. On May 6 she sings the title role in Carmen in Newark.

N. Y. Singing Teachers Present Song Mart

A novel program marked the April meeting of the New York Singing Teachers Association when composers, publishers and teachers were brought together in a "Song Mart" arranged by Grace Leslie, chairman of the Song List Committee.

The meeting room looked vastly different as displays of music greeted the members. Bernard U. Taylor, president of N.Y.S.T.A. officiated as "barker" for the occasion.

The formal part of the program consisted of songs by twelve members and the printed list gave credit not only to the composer, poet and performing artist but also to the publisher. Margaret Anteblien was the first "salesman," presenting two songs by Florence Turner Maley. Anne Judson was heard in two numbers by Jacques Wolfe and Louise Fagg in one by Vera Kitchener. Louise Hoe Moller was the interpreter for songs by Clara Edwards, and Helen Donatelli was heard in an aria for coloratura soprano by A. Walter Kramer. Frances Watkins represented her teacher, Solon Alberti, in two of his songs and Mildred Young presented two by Edward Harris. Harriet Versacci, coloratura soprano, artist-pupil of Frank La Forge, sang two songs by this composer with Frank Versacci as assisting flutist. Walter Golde numbers were offered by Martha Wilkins and Roger White sang two songs of Bertram Fox. The concluding pair of songs were by Harry Wilson.

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Delta Omicron Contest For New Work Extended

War Service Activities of National Sorority Are Widespread and Varied

Delta Omicron's composition contest, open to all women composers, has been extended to Sept. 1. Judges are Howard Hanson, Eugene Goossens, Joseph Clokey, Carl Eppert and Albert Noelte. All inquiries regarding the contest should be addressed to Mrs. L. B. Grannis, 219 Lake Shore Drive, Chicago.

Mrs. Elmer Niehaus, national vice president of Delta Omicron, is the able leader of the War Service activities of the sorority. She reports many chapter and individual war projects within the group. Delta Beta chapter at Baton Rouge, La., sponsors a regular weekly USO program. The Akron, O., Alumnae club supplies volunteer song leaders for Victory "sings" at the Y.W.C.A. and other industrial centers. Milwaukee girls are supporting the Music-for-Service project of the National Federation of Music Clubs. They have purchased a portable phonograph and records and organ music for camp chapels.

Delta Zeta Chapter at the University of Southern California is active in USO work and the Chicago girls under the supervision of Lela Hanmer have given some outstanding programs at the USO centers and at Ft. Sheridan and Great Lakes Training School. The Decatur, Ill., alumnae group is active in child welfare and in Red Cross work under the supervision of Nell Jo White and Frances Post.

Alma Kitchell, NBC artist, assisted Mrs. Nellie Ross, director of the Mint, in opening a Stamp drive at Marshall Field's store in Chicago, and gave a description of her experience as a blood donor on the radio. Fay Ferguson Williamson was in charge of a bond drive concert in Westchester County, N. Y.

Cincinnati Alumnae and active chapters were hostesses to out-of-town members of the sorority in attendance at the Conference of the North Central Music Educator's Conference in Cincinnati, March 26-27. Lucinda R. Hess, province president of Delta Omicron, and Dorothy Schoebel, Eta chapter, were in charge of arrangements for the dinner. Among members in attendance were Edith Keller, state supervisor of music of Ohio; Gertrude Dalton, supervisor of music, Cicero, Ill.; Helen McBride, Louisville, Ky.; Florence Evans, Ferry Hall, Ill.; Helen Page, Miami University.

Claudio Arrau, Chilean pianist, on concert tour of this country, was initiated as a patron of Delta Omicron, April 2, in Cincinnati, while appearing with the Cincinnati Symphony Orchestra. Lucinda R. Hess, Alpha Province (president), conducted the service, assisted by members of the Cincinnati chapters of Delta Omicron.

Cincinnati members of Delta Omicron, entertained for Bidu Sayao, Metropolitan Opera soprano, a national honorary member, at the time of her appearance in Cincinnati.

Naomi Cook, soprano, member of the Chicago Opera Company, sang a group of songs at the musical tea given by Josephine Hancock Logan, honoring Metropolitan Opera artists. Robert MacDonald, who accompanied, also played a group of piano solos. Geraldine LaSanke, violinist of the Woman's Symphony Orchestra, gave a group.

Guests included Maria Kurenko, soprano National Honorary member of Delta Omicorn, and Hans Lange and Nicolai Malko, National Patrons.

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Sowerby and Kubik Win Awards of Publication Society

Leo Sowerby's Sonata for Clarinet and Piano and Gail Kubik's Sonatina for Violin and Piano have been selected for issue this year by the Society for the Publication of American Music, it is announced by Oscar Wagner, president. This is the fourth time Dr. Sowerby has been honored by the society. Kubik, who is director of the musical section of the Office of War Information, was Dr. Sowerby's pupil at the American Conservatory in Chicago.

PASSED AWAY

TIMOTHÉE ADAMOWSKI, 86, violin virtuoso, died on April 18 in Boston. Born in Warsaw, he studied with Apollinaire Kontski in the Conservatory in that city and made his debut in 1872. He was graduated with highest honors and engaged as solo violinist by the Musical Society of Warsaw. Following his American debut in 1879 he toured this country and in 1884 joined the Boston Symphony, remaining until 1907, except for one year. In 1888 he formed the Adamowski Quartet. For many years he conducted the Pops series of the Boston Symphony. As soloist he appeared more than 80 times with that orchestra and also played with the London Philharmonic under Nikisch and the Colonne Orchestra in Paris. In 1896 he formed a trio with his brother Joseph, cellist, and the latter's wife, Antoinette Szumowska. Mr. Adamowski joined the faculty of the New England Conservatory in 1908 as teacher of advanced classes in violin. His widow, the former Gertrude Lewis Pancoast survives.

KAREL ONDRICEK, 80, Czech violinist, died in Boston recently. He was born in Prague and came from a noted family of violinists. His father was a pupil of Pixis and his brother Franz, a pupil of Massart. Karel Ondricek served as concertmaster of the Czech National Opera, played in recitals with Anton Rubinstein and Tchaikovsky, and toured with Teresa Carreño. In 1893 he came to this country and served with the Boston Symphony until 1908. He was a member of the Kneisel Quartet and in 1909 was engaged by Mrs. Edith Rockefeller McCormick for her private trio. In 1928 he retired to his Boston home Surviving are a son, two sisters and two brothers.

OSKAR M. MODESS, 75, for many years bassoonist in John Philip Sousa's band and a member of the Metropolitan Opera orchestra for 20 years, died on April 24 in Palisades Park, N. J. Born in Germany, he came here in 1893 to play at the Chicago World's Fair. He had played with the New York Philharmonic and other orchestras. His widow and two sons survive.

GENEVRA WATERS BAKER, who for many years had her own orchestra and is said to have been the first woman violinist in the San Francisco Symphony in the days of Alfred Hertz, died on April 16 in Redwood City. She also had been active in Denver music circles. Her husband and two sons survive.

GUSTAVE DORET, 76, noted Swiss composer, died in Lausanne on April 19. He was born in Aigle, studied as a violinist at the Berlin Hochschule and the Paris Conservatoire. He was a conductor of the Paris Opera-Comique, 1907-9, and had appeared widely as a guest conductor, in Paris, London, Rome, Amsterdam and other cities, including a Saint-Saëns Festival at Vevey in 1913. Doret's works included four operas, incidental music for plays, an oratorio, Les Sept Paroles, and orchestral, chamber and vocal music, including 150 songs. He was a member of the Legion of Honor.

Southern Cities Hear Outstanding Concerts

Artists Booked by Birmingham Music Club for Next Season

BIRMINGHAM, ALA. — The Birmingham Music Club has announced the following artists for its 1943-4 series: Richard Crooks and Bidu Sayao, in duo concert; Charles L. Wagner's Company in Faust; Fritz Kreisler; Licia Albanese, soprano, of the Metropolitan Opera; Vladimir Horowitz; the Minneapolis Symphony, Mitropoulos conducting and Artur Rubinstein, soloist; the Don Cossack Russian Male Chorus, under Serge Jaroff; and the Ballet Theatre.

The club closed its 1942-43 course when Helen Traubel was heard by a large, enthusiastic audience, that rewarded her glorious singing with an ovation and many recalls. Coenraad V. Bos was her capable accompanist. The season has been highly successful from an artistic and a financial viewpoint.

ALICE GRAHAM

Chattanooga Chorus Gives "Gettysburg Address"

CHATTANOOGA, TENN. — Presenting the third event of its season, the Chattanooga Civic Chorus, under J. Oscar Miller, offered a novel list in the auditorium recently. The program concluded with Henry Hadley's setting of Lincoln's Gettysburg Address, with Judge Charles W. Lusk as narrator. Soloists, all members of the ensemble, included Mary Frances Stone, Evelyn Stone, Sergt. Kinney Harmon, Ruth Shirley, Sam Carter and Frances Hall Hill and Lee Greene Gulley, the latter two in two-piano numbers. Nellie Mae Rankin was accompanist, assisted by Donella Cochran Brown, Marjorie Hunt Hale and Jane Sutton Still.

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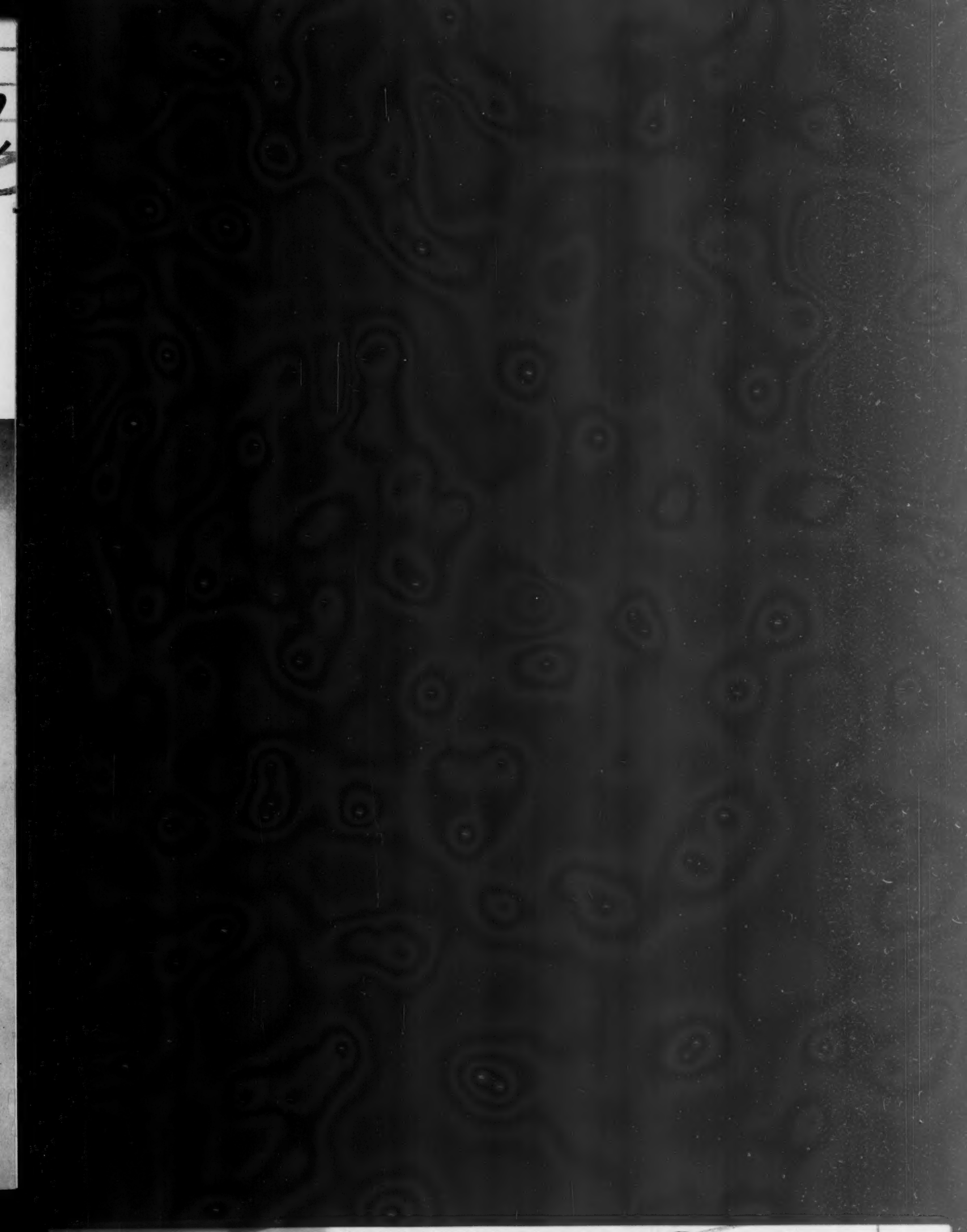
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